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ABSTRACT

Eight reports are presented that examine some of the applications of the suggestive approach to classroom instruction: (1) "Discovering the Lozanov Method," by W. Jane Bancroft; (2) "Introduction to the Lozanov Method," by Donald H. Schuster; (3) Lozanov-type Suggestion Techniques for Remedial Reading," by Allyn Prichard; (4) "On Teacher Training Experience at the Research Institute of Suggestology, Bulgaria," by Joseph J. Allen; (5) "Practical Issues in Adapting Suggestopedia to an American Classroom," by Charles A. Gritton; (6) "The Popularization of Suggestopedia: Pitfalls and Potentials," by Dmitri Devyatkin; (7) On-going Suggestopedic Research in Texas," by Owen Caskey (in which a program of Spanish instruction is discussed); and (8) "Current Brain Research and Human Potential for Learning," by Marilyn Ferguson. Finally, four abstracts of other conference presentations are included. (JB)

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CONTENTS

Proceedings of the First International Conference on Suggestive-Accelerative Learning and Teaching, and Suggestology. Des Moines, Iowa, March 29-April 2, 1976.
Proceedings Editor: D.H. Schuster.

Discovering the Lozanov Method.
W. Jane Bancroft 263

Introduction to the Lozanov Method.
Donald H. Schuster 278

Lozanov-type Suggestion Techniques for Remedial Reading.
Allyn Prichard 294

On Teacher Training Experience at the Research Institute of Suggestology, Bulgaria.
Joseph J. Allen 304

Practical Issues in Adapting Suggestopedia to an American Classroom.
Charles A. Gritton 317

The Popularization of Suggestopedia: Pitfalls and Potentials.
Dimitri Devyatkin 336

On-going Suggestopedic Research in Texas.
Owen Caskey 350

Current Brain Research and Human Potential for Learning.
Marilyn Ferguson 360

Abstracts only of other speeches. 364

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Discovering The Lozanov Method

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Abstract. This article traces the author's initial exposure to and growing interest in the Lozanov method. From an early encounter with the methodology through intermediaries to her first visit to Bulgaria, the author describes her journey in search of Suggestopedia. She starts with a reading of Lozanov's doctoral dissertation, a copy of which became available following his visit to Buffalo, New York, in 1971. She states that her initial assumption was that Suggestopedia is based on yoga, only to find herself contradicted upon visiting the Suggestology Research Institute. She also describes events during her attendance of the first international conference on Problems of Suggestology held at Varna on the Black Sea. Her concerns about the methodology become transparent as she begins to discern the essentials of the Lozanov method.

In the mid 1960's, a close friend of mine, Sheila Ostrander, began doing what was probably the first research in the West on what had been written in Russian and Bulgarian on the Lozanov Method. Subsequently, as you are all aware, these materials formed the basis for chapters 21 and 22 of the international best-seller, *Psychic Discoveries behind the Iron Curtain*. By early 1968, Sheila Ostrander and Lynn Schroeder were planning their trip to Eastern Europe in order to attend a conference on ESP in Moscow and to interview East-European researchers on matters psychic. One of the stops on their journey was to be the Institute of Suggestology in Sofia. Although before a book or article appears, Sheila and Lynn are always rather secretive about what they are actually doing, Sheila did show me, around this date, English translations of summaries of Dr. Lozanov's thesis on Suggestology, together with translations of articles he had written on his teaching method. The arbitrary quality of the translations, together with what seemed to me to be an excessive use of jargon and a peculiar vagueness as to what the system was all about, tended to discourage me from taking an active interest in the Lozanov Method. And then there were the unusual-sounding names, with their Latin prefixes and Greek suffixes: Suggestology and Suggestopedia.

By the summer of 1970, *Psychic Discoveries behind the Iron Curtain* was in the process of being printed and just before I left on a return trip to the Soviet Union with the Harvard Alumni, Sheila came over with some intriguing articles from *Pravda* and other Soviet periodicals. It seemed that, according to the Soviets, the Lozanov Method actually speeded up the process of memorization — students were reported, for example, to have

learned the basic elements of a foreign language in one month with no visible signs of strain or stress — and while the actual reasons for this were not spelled out in detail, Savasana Yoga appeared to be involved. I was immediately intrigued and said to Sheila that, while in the U.S.S.R., I would try to go to the prestigious Moscow Foreign Languages Pedagogical Institute to interview professors and teachers there about experiments that had been conducted with the Lozanov Method. (This I subsequently did, but while I got a good deal of information about the more orthodox Soviet or East-European methods of teaching foreign languages, material on the Russian experiments with the Lozanov Method was sparse). As a result of this trip to the U.S.S.R., however, I was motivated to do some personal research on such matters as the Soviet teaching of foreign languages and Soviet psycholinguistics and this research was to stand me in good stead — not only for the publication of articles on Foreign Language Teaching in the U.S.S.R. but also for a future understanding of the Lozanov Method.

In January or February of 1971, Sheila came up with several ideas for the promotion of *Psychic Discoveries* in Toronto — one of which was that I invite Dr. Lozanov to give a lecture at the University during his projected North American tour and that we get some attendant publicity for this event in the Toronto newspapers. Although I was initially very reluctant to succumb to Sheila's persuasion as Toronto is a conservative institution, with the permission of the Divisional Chairman (Humanities) of Scarborough College, I issued a letter of invitation to Dr. Lozanov.

I first met Dr. Lozanov in Buffalo in March 1971 where he was lecturing at Rosary Hill College at the invitation of the Human Dimensions Institute. I was immediately intrigued, not to say fascinated, by the man although what he had to say was not always clear. By the time he reached Toronto, however, Dr. Lozanov's English was probably the best it had been on his 1971 North American tour and while many questions remained after his Toronto lecture as to the exact description of his method, both Dr. Lozanov and his film presentation went over very well — as did the accompanying publicity in *The Globe and Mail.* During his visit to Toronto, Dr. Lozanov asked me to go to Bulgaria in June 1971 in order to attend the First International Symposium on the Problems of Suggestology and I was by now sufficiently interested in the method to accept his invitation.

Before leaving for Bulgaria in May 1971, I spent several months reading in preparation for the trip. I had already been to

Bulgaria in 1968 and as a result of some reading at that time, I had a nodding acquaintance with Bulgarian history and culture. (Although I had a certain knowledge of Russian as a result of courses taken years before, I planned to do the interviews in English and French). What I had to bone up on were the elements that seemed to be a part of the Lozanov Method so that I would know what to look for and what questions to ask. Sheila and Lynn put it this way: "We got as much as we could in the 1960's from articles and interviews but we have never seen a language class. It's up to you to get the rest." Sheila and Lynn also advised me to get to Sofia well ahead of the conference in order to conduct extensive interviews with members of the Institute's staff and to stay there as long as was needed after the conference in order to get all the necessary information.

Well, before going to Bulgaria in May of 1971, what did I have to start with regarding the Lozanov Method? There was the section in *Psychic Discoveries behind the Iron Curtain* (pp. 291-96) which was straightforward and clear enough but in which there was not much detail. However, several main points stood out: the Lozanov Method had something to do with Savasana Yoga, alpha waves, ESP and music. These elements did not strike me as in any way unusual as Soviet researchers had been doing work for years in such areas as hypnopedia and, more generally, in trying to tap the unconscious for the purpose of learning. (The Soviet view of the unconscious — in opposition to Freud's — is that the unconscious constitutes a kind of memory of the brain[1]). Many years ago, I had studied piano and music theory so I decided I probably had enough background in this area to recognize what music might be involved; apart from a certain reading knowledge of the subject, ESP was in the family, so to speak (my Scottish grandmother had been psychic). Alpha waves were rather unfamiliar territory so I decided to find out — but only from the point of view of the layman, of course — what was going on in this field. Yoga I had always been interested in, more from a theoretical than from a practical point of view; my memory of certain elements was somewhat vague, however, so I decided to get out all my old books on the subject and buy, or take out of the library, any new ones that might have appeared.

The main focus of attention in this search for more clues to the Lozanov Method was, of course, the Lozanov thesis: *Sugestologiia*. Throughout his 1971 North American tour, in addition to dozens of films, most of which unfortunately never received a public showing, Dr. Lozanov had been carrying an unofficial English translation of his doctoral thesis which was to be published in Bulgarian in May 1971. The Scarborough College

library ran off a copy of this weighty tome during the two days Dr. Lozanov spent in Toronto and, subsequently, Sheila, Lynn and I had two further copies made. My initial reaction to the thesis was one of bewilderment and confusion. Although I was aware of the fact that East-European researchers present materials in a manner different from the North American or European approaches in which I had been trained over the years, nevertheless, the Lozanov thesis seemed more than usually self-contradictory and incoherent. There were innumerable pages devoted to copies of tests, lists of researchers in psychology from East and West, strange graphs and tables (that I could get no experts to decipher), questionnaires, letters to and from the Ministry. Just at the point where one would expect a lengthy development on what seemed to be an important element of the method, say, rhythm, there was one line; where one might have expected a summary regarding tests, for example, there were ten or more pages. Much of the thesis had to do with Dr. Lozanov's work in medicine, hypnosis, psychotherapy and so on — presented, of course, within the framework of dialectical materialism — and these sections frequently bore little relation to pedagogy. What I decided to do, finally, was to go through this document several times, put together the bits and pieces on elements that seemed to be part of the Lozanov teaching method and formulate, on this basis, as many questions as possible, in the hope that someone at the Institute would be willing to answer these and/or that the viewing of actual classes would dispel the methodological mysteries. Apart from such simple questions of detail as "how many students are there in one language class," I drew up lists of things I wanted to ask regarding alpha waves, ESP, music and Yoga.

From the beginning, I decided to assume that the Lozanov Method was based on Yoga — after all, the original articles that Sheila and Lynn had showed me and on which they had based their chapters in *Psychic Discoveries* said as much — and, from the thesis itself, two points emerged as of probable importance: the Savasana posture and certain (unspecified) breathing exercises. There were also six principles on which the method was based (these were repeated in several places throughout the thesis so I assumed they were of some importance): authority, infantilization, double-planeness, intonation, rhythm, concert pseudo-passiveness. Some of these appeared to refer to Soviet pedagogy (i.e., authority, double-planeness); others might relate to Yoga: rhythm, concert pseudo-passiveness. I was aided in the "Yoga search" not only by the thesis and by appropriate books on the subject but also by slides taken with high-speed film while

Dr. Lozanov had shown his movies in Buffalo and Toronto. While Sheila, Lynn and I had been able to obtain the English translation of the Lozanov thesis just long enough to get a copy made, we had been unable to persuade Dr. Lozanov to hand over his films for copying while in Toronto. However, the slides I took proved to be very helpful in providing clues to the method, even if the actual movie of language classes had not, as it featured scenes of the Institute with constant voice-over narration in English. In addition to slides of Dr. Lozanov and his staff testing brain waves in Yogis doing various postures, I was able to match the pose of students in class — during the *séance*, as it turned out — with that of the alternate Savasana (or corpse) pose in which one does not lie on the floor but sits in a reclining chair with eyes closed.

I arrived in Sofia towards the end of May 1971 after a tiring flight through Frankfurt and, seemingly, a stop-and-search at every German airport, loaded down with some 40 pounds of hand luggage, including cameras, a tape-recorder, gifts for members of the Institute's staff, all possible supplies, including a sink stopper, notes and books. Initially, the trip proved to be a series of fresh disasters: the conference might not take place; Dr. Lozanov had been violently attacked in the Bulgarian press as a mystic after his book came out; the terms ESP, psychic, Yoga were now taboo. The members of the Institute's staff, apparently, could not come out to lunch and/or dinner with foreigners (or, at least, Westerners) and I only saw Dr. Lozanov outside the Institute for one evening when we drove up to the top of Mt. Vitosa for a private chat. In addition to the taboos on matters psychic, it also appeared, from talking to Dr. Lozanov, that many of the "big names" from the Soviet Union whom I had been hoping to meet would not appear and, in fact, when the conference finally began, most of the Soviet delegates sent in sick notices. However, apart from the fact that things began to improve, politically and otherwise, and that the conference did, indeed, take place, I began to obtain much valuable information from the members of the Institute's staff whom I found to be very warm and friendly but always, of course, within the confines of the Institute. I was aware of the fact that most of the information in certain Soviet-bloc countries had to be obtained indirectly, rather than directly, and that a good deal would not be spelled out. Nevertheless, Aleko Novakov and Krassimira Pashmakova, the Institute's program planners, were much more specific than Dr. Lozanov had ever been regarding the method (after all, Dr. Lozanov is not a language teacher but a medical doctor, psychiatrist and

parapsychologist) and, more to the point, Mr. Novakov's French was excellent and Mrs. Pashmakova was very fluent in English. Frantz Tanchev, Dr. Lozanov's principal research assistant who died tragically of a heart attack last year, proved to be very informative and he was fluent in both English and French. Regarding the Yoga elements, for example, I would ask: "And what about Yoga?" "What about the breathing exercises?" And the reply would come back: "There is no Yoga. But one must breathe deeply." When I asked about the breathing exercises obliquely referred to in the thesis, the reply might slip out: "That can't be in there. We removed that."

The conference on the Black Sea coast (June 5 to 8, 1971) was interesting, but more for the personalities met than for the precise information received. I was looking forward more to the post-conference period in Sofia when language classes were to begin at the Institute and I would be able to make some personal observations to add to the pages of notes gathered from lengthy interviews with Novakov, Pashmakova and Tanchev and from perusal of language manuals used at the Institute. As luck would have it, while most of the Westerners were out in the suburbs of Sofia at the Hotal Pliska after a return excursion from the Black Sea coast, reservations had been held for some of us at the Balkan Hotel, centrally located near the Institute in downtown Sofia. The Western group alone had taken the excursion; the Easterners had flown back to Sofia from Varna for what was to be a special session reserved for them alone on June 10. When I arrived at the Institute the day after the excursion, the other Westerners were either recuperating from the fatigue of the trip or searching for hotel accommodations as the Hotel Pliska could only put them up for one night. I was at first told by the Institute's staff that I could not attend the morning session as it was reserved for the delegates from the East-European bloc. However, after some persuasion on my part, I was finally allowed into the classroom to see the special language class and was able to tape-record what went on. Eventually, as the only native speaker of English present, I was asked to take over the class to test the students' knowledge of English and was filmed for Bulgarian television.

I observed that the students, during the *séance* or special third-part of the language class, were not reclining in their special chairs as in the film shown by Dr. Lozanov in Toronto but that they were, indeed, breathing deeply and rhythmically as a group. This was obvious from the diaphragm and chest movements of the students. I remembered that relaxation (both mental and

physical) was conducted by Dr. J. H. Schultz, for example, in both a reclining and in a normal sitting posture. The *séance* for the special English class seemed to have suggestive powers which I was unable to analyze at that time, although I did notice, apart from the three intonations or voice levels used during the first or "active" part, that baroque slow movements were used as musical background for the "passive" or "concert" part of the *séance*. An excerpt from Bach's *Goldberg Variations* opened the concert session while a cheery flute selection closed the class. Subsequently, together with other members of the Western delegations, I was able to sit in on a number of classes — mostly French ones — and I remained in Bulgaria for several weeks after the close of the conference, taping classes, observing classroom activities and interviewing researchers and teachers at the Institute. In between-times, what with the change in the political climate, I took a number of excursions into the Bulgarian countryside, interviewed professors at the University of Sofia regarding the Lozanov Method and Bulgarian foreign language teaching in general and enjoyed the rest of my stay.

In the fall of 1971, on the basis of observations, interviews and materials gathered in the form of tapes, slides and manuals while in Bulgaria, I wrote two articles for publication which, for reasons of space, had to be cut down: "The Psychology of Suggestopedia or Learning without Stress," *The Educational Courier* (February 1972); "Foreign Language Teaching in Bulgaria," *The Canadian Modern Language Review* (March 1972). These articles, which were later shown to Dr. Lozanov and his staff and approved by them, dealt mostly with the theory of the method and gave a general outline of the conduct of the language class. Almost from the moment of the appearance of these articles, mail started to come in, although it was only in 1974 with the appearance of the Ostrander-Schroeder *Handbook of Psi Discoveries* in which these articles were mentioned, together with others on the subject, that the mail increased and readers began to ask all sorts of interesting questions regarding precise details of the language class.

From 1972 to 1974 I made regular summer trips, via London or Paris, to Eastern Europe, visiting or re-visiting, as the case might be, Hungary, Yugoslavia, Poland and Bulgaria. On the one hand, I became more and more interested in how a social and intellectual elite had adapted to new social and political conditions — with a consequent modification in language programs — while we, in the North American academic community had not done so and were facing, among other things, a potentially disastrous

decline in language enrollments. On the other hand, I was able to get more information about the Lozanov Method in such countries as Hungary, for example, and generally increase my knowledge of East-European pedagogical principles and methods of language teaching.

By 1974, I began contemplating a longer study of the Lozanov Method — perhaps one that would incorporate the various articles I had already done (or, in one case, was planning to do) on foreign language teaching in the U.S.S.R., Bulgaria, Yugoslavia, Hungary and Poland. In the summer of 1974, while in Europe, I made yet another trip to Sofia to ask the members of the Institute some more questions regarding the music and other matters. For example: "Why do you choose the music you do?" "For suggestopedic reasons." "What period?" "Pre-baroque" (i.e., 1700-1750). "What composers?" "Corelli, Handel, Vivaldi, Bach and Telemann" (i.e., those representative composers of the period who favored a melodic line over a ground bass). During this 1974 trip to Sofia I was joined by Dr. Allyn Prichard who had contacted me some months before about visiting the Institute and meeting with Dr. Lozanov.

In the fall of 1974, I began writing a longer study of the Lozanov Method. The first two parts of the Lozanov Language Class were clear enough as the Institute's staff had provided straightforward accounts here; some mysteries remained, however, regarding the *séance* where the information was incomplete. It seemed to me that three areas needed elaboration: a) alpha waves; b) Yoga (the Savasana posture and breathing exercises); c) baroque music.

Needless to say, I still did not have enough background in alpha waves to do a competent job piecing together those sections relating to the subject in the Lozanov thesis; I had also been unable, while in Bulgaria, to view any labs (unlike Ostrander and Schroeder in 1968 who saw the labs but not the classes); in addition, the Institute's staff had not been forthcoming with much information in this area. I decided to send the appropriate sections out to experts in the field but they were unable to make much of the Lozanov graphs, tables and statistics. Apart from what seemed to be a desire to obscure the issue of alpha waves (in addition to the Yoga elements), I was reminded of a quote of P. E. Jarvis regarding Soviet researchers:

> I think you should be prepared to find some novel and stimulating ideas presented with something of a vagueness about the details of the evidence supporting them. The ideas and the evidence for them are often presented in a rather

anecdotal manner ... which can be rather disarming. I would suggest ... that you ask yourself what kind of experimental design seems to have been used, what experimental variables have been left uncontrolled, what subject variables have been ignored? ... You might well consider personality variables in particular.[2]

Regarding alpha waves, the following, however, emerged clearly from the Lozanov thesis: there was an increase in alpha waves, especially during the concert session (or "passive" part of the *séance*) with a corresponding decrease in beta waves and a slowing down of the pulse.[3] Details were not precise and since I had no real background in this area and experts consulted could not figure out exactly what had been stated in the graphs and tables, I was unable to arrive at a reconstruction. However, since alpha rhythms in the brain are favorable to ESP, learning and relaxation, the idea was clear enough.

Regarding the Yoga elements, I was in a somewhat better position. The Lozanov thesis, of course, was self-contradictory regarding Yoga as, indeed, had been my Bulgarian and Hungarian informants. Thus, for example, the following emerged from the thesis: "It is not necessary to conduct preliminary training in autogenic therapy, relaxation or Savasana Yoga" (p. 279); "The relaxation during the passive session was equal to the relaxation of the autogenic training of J. H. Schultz" (p. 314). However, quite apart from the materials in the Ostrander-Schroeder files which stated that, at least as originally conceived, the method was based on Yoga (some of these materials will appear, in translation, in *The ESP Papers)*, there was the testimony of French medical doctors present at the 1971 conference, one of whom had a longstanding knowledge of Yoga and who said, after observing one class: "C'est entierement base sur le Yoga." In addition, there were references in the Lozanov thesis to Yogis and feats of hypermnesia; to Yoga exercises and improvement of memory and concentration (pp. 13-14); to Yoga and self-discipline, mental concentration and relaxation; to Yoga and unconscious mental activity (p. 190); to the investigation with EEG's of brain wave activity during the physical exercises of Hatha Yoga; to pulse recordings of subjects doing Yoga exercises; to the importance of the psychological aspect of Yoga (i.e., Raja Yoga) (pp. 190-93). There were statements to the effect that the Savasana exercise and certain breathing exercises reduced the pulse and increased alpha wave activity. "The Savasana exercise, developed in any psychotherapeutical system, such as autogenic training, is of significant importance as

an initial point for discovering the possibilities of unconscious mental activity" (p. 194). There were implications that profound relaxation facilitates memorization — especially psychological relaxation. "After special experiments were made, it was established that physical relaxation was not necessary for the achievement of the phenomenon of hypermnesia. It was found that 'mental relaxation' was of greater importance for the successful outcome of the teaching process" (p. 304). There was information from East-European informants that the students were specially selected and trained before the language courses even began and I assumed, from the evidence at hand, that the Yoga training focussed on two elements: the Savasana exercise and breathing. according to Yoga, *asana* (comfortable posture) + breathing = relaxation and concentration. The outline of the Savasana exercise of relaxation can be found in any number of Yoga texts as, of course, can exercises on breathing.

According to East-European informants, most of the references to breathing were taken out of the Lozanov thesis. It is to be remembered that, even before the Soviet Union declared itself officially against Yoga as a form of mysticism, the Lozanov thesis, *Suggestology*, was written for a Soviet university (Kharkov) and that, according to the Soviets, the Lozanov Method works on the basis of increased authority, as opposed to relaxation. However, within the thesis itself, some oblique references to breathing remained. Thus, some deeply breathing students fell asleep in class (p. 37). Mrs. Pashmakova told Dr. Allyn Prichard in my presence in the summer of 1974 that, when this happens, to avoid student embarrassment, the teacher often signals a neighboring student to nudge the sleeping class member gently. According to Yoga manuals, the novice in Yoga breathing almost always tends to fall asleep, as does someone in a state of extreme fatigue. One of the student questionnaires quoted in the thesis contained the following comment: "The crux of the matter is to achieve that state, that famous state of relaxation, which is not so easy to achieve and which requires a certain training, a certain amount of practice" (p. 39). Since I had observed the Bulgarian students breathing deeply in 1971, I decided to incorporate in my study an account of breathing from the diaphragm as outlined in Yoga texts.

The Institute's staff had been forthcoming with information on the two parts of the *séance* (active and passive), on the use of three intonation or voice levels during the active *séance* and on the use of baroque slow movements as musical background during the artistic reading of materials in the concert session. We

had had discussions on the role of inner speech (or silent articulation) during the active *séance* and on the role of visualization or "interiorization of language" during the concert session. I had been told that the dialogues should be read in the correct rhythm, but just what that rhythm was had not been spelled out. After checking on references to alpha waves and Yoga (the alternate Savasana pose and breathing exercises), I decided to move on to baroque music. As mentioned previously, I had been informed by the Institute's program planners in 1974 that, during the "passive" session, pre-baroque compositions were used as background music and, more specifically, slow movements from the *concerti grossi* of Bach, Handel, Corelli, Vivaldi and Telemann. I took out my books of music theory and, in addition, leafed through a number of library books on Indian music to see what "suggestopedic" principles lay behind the choice of baroque music (or, more precisely, baroque slow movements) for the concert session. Several elements emerged: baroque music was intended to appeal to the spiritual elements of the mind (like certain forms of Indian music) and baroque slow movements have, by definition, a metronome speed of 60 quarter notes or equivalent to the minute which is also the rhythm of Indian music-for-meditation. In baroque slow movements, a basso continuo beats the rhythm (one quarter note or equivalent every second) and a stringed-instrument melody inspires meditation. Alpha waves are increased and the pulse slows down — ideally to 60.

Since the *séance* was, in actual fact, the only truly original element of the Lozanov Language Class (after all, role-playing and dialogues are features of the audio-visual method), I decided that the various elements of the *séance* had to fit and that they no doubt were intended to fit together, at least initially. Was an East-European country assigning huge sums of money to a project in which students would merely sit still in their chairs while music came over a loudspeaker and the teacher randomly read out a dialogue in a pleasant voice? Since I knew, from informants, that like hypnopedia, the Lozanov Method was being used for the training of potential language experts and, behind the scenes, for other purposes of a political nature, the system had to be very effective. Moreover, the Lozanov Method was being used for the teaching of subjects other than foreign languages. How, for example, could one read chemical definitions or mathematical formulae over a musical background? And, coming round to the *séance* again, this had to be the key element for, by definition, in classes other than those devoted to foreign

languages, such elements as role-playing and dialogues are of very little, if any, importance.

I decided to re-examine the question of rhythm. Rhythm was one of the six principles of the Lozanov Method, along with authority, infantilization, double-planeness, intonation and concert pseudo-passiveness. I went through my notes again and also checked the Lozanov thesis to see if I had missed anything. There were, indeed, references in the thesis to the importance of rhythm, to the importance of the interval between word-groups, but very little else. However, one thesis sentence stood out: "The correct rhythmically intonational presentation of the program for memorization ensures the large size and duration of memorization" (p. 272). Correct usually means one, in Soviet parlance. Moreover, from the research in Soviet hypnopedia,[4] I knew that sleep-learning used voice levels (usually a monotone) and rhythmical presentation of material fragments, in addition to repetition, as a way of reinforcing basic materials in various subjects. (So, of course, does Western advertising, one of the most effective forms of brainwashing yet devised). I decided to listen yet another time to the tapes made at the Institute just following the 1971 conference. But this time, I used a stopwatch. In the *séance* presented to the East-European delegates (and which I had almost been prevented from attending, like the other Westerners), the timing was very precise. During the active *séance*, almost by definition, since a human teacher is not a robot and no metronome was in evidence, the timing was not quite as precise as during the concert session but nonetheless I decided it was no coincidence that for the presentation of each Bulgarian translation and foreign language phrase, plus a pause, the timing was eight seconds. It would not be too difficult, say, to coordinate eight seconds' reading over two bars of a baroque slow movement in 4/4 time with each quarter note or equivalent equal to one second. The sessions that had been presented to the Western delegates, on the other hand, and which had been termed less "suggestive" by friends and colleagues who have a knowledge both of suggestion and of music, featured a less precise timing. As a matter of fact, there was no special rhythmic presentation at all. I decided that this was no coincidence and that, just as the Savasana posture, the breathing and the alpha waves had been obscured, so too the vital element of rhythm had been hidden from Western view. All one had during the French classes presented to Westerners was a kind of recitative presented over a musical background with the suggestive power removed.

From my observation of classes during the 1971 sojourn in Bulgaria, I remembered that the students had been breathing deeply and rhythmically as a group. Quite obviously, in the fall of 1974, I could not return to Sofia to time their breathing but I assumed that they had been trained to breathe to a count of eight. Why not? This is the breathing rhythm usually taught in Yoga classes to slow down the respiration rate from the normal "resting rhythm" of approximately 10 to 13 or the normal "lightwork rhythm" of approximately 15 to 19, in order to produce relaxation and concentration. More to the point, according to Indian philosophy, breath, concentration (intelligence) and music rhythm should be fused for meditation. So, it seemed logical that, for the Lozanov Method to be as effective as possible, the breathing rhythm should be coordinated with the reading rhythm and, during the concert session, with the rhythm of the music. Once the students had mastered the breathing rhythm of eight seconds, they could move on to learn, not only the basic elements of a foreign language, but also the factual materials of other subjects in which the fragments could be blocked out over the appropriate bars of music. (See, for example, sample hypnopedia programs in F. Rubin's *Learning and Sleep).*

Rightly or wrongly, I decided not to stop here in my analysis of the Lozanov *séance*. I began to time the separate fragments (Bulgarian translation, foreign language phrase, pause) in the English-language *séance* presented to the East-European delegates in 1971. Once again, the timing was not always to the split second but it was close enough and the following rhythm emerged within the larger framework of the eight-second one: two seconds — Bulgarian translation; four seconds — foreign language phrase; two seconds — pause. I remembered that Yoga breathing consists of three moments of breathing: inhalation, suspension of breath, exhalation and that it is the suspension of breath that most favors concentration and memorization. It seemed logical, therefore, to equate suspension of breath with repetition of foreign language phrase since this is the element to be memorized, with the inhalation coinciding with the Bulgarian translation and exhalation with the pause. In addition, inner speech or silent articulation is an important element in Soviet linguistics[5] and, according to the Institute of Suggestology staff, inner speech is very important for the memorization of difficult words. Since it was at the moment of breath suspension that mystics recited prayers or mantras and since breath suspension increases concentration, it seemed logical that, at this moment, students should recite to themselves the appropriate foreign language phrase.

The "Lozanov Language Class" is what might be termed the key chapter of a book that has not yet found a publisher. Since it was intended as a book chapter and not, originally, as a pamphlet or article, the how-I-put-it-together elements are missing. By April 1975, I decided to publish the chapter separately as a pamphlet for several reasons. The mail from professors, students and lay readers in several countries (Canada, the United States, France, Germany, Sweden and Israel) had been coming in at a rather steady pace (thanks, of course, to the *Handbook of Psi Discoveries)* and it was not physically possible to answer it all. Many people were asking similar questions regarding timing, music and so on. I wanted the information to be circulated, as I believed the Lozanov Method was a most valuable contribution to education but, perhaps not unnaturally, I wanted my reconstruction of the *séance*, for example, to appear under my name. Fortunately, Ed Lynas, the editor of *The Educational Courier* and one of the first Canadians to express interest in the Lozanov Method, agreed to sponsor publication. After being presented as a paper at an International Symposium on Suggestology in Washington, D.C. in May 1975, the "Lozanov Language Class" was accepted for distribution, in micro-fiche, by ERIC, the Center for Applied Linguistics in Arlington, Virginia and, most recently, it has been reprinted in the new *Journal for Suggestive-Accelerative Learning and Teaching*. Now that the experimental design (or the idea) is known (to use the terms of P.E. Jarvis), the variables are being tested — most notably in the United States (Iowa, Texas and Georgia) — by researchers in various fields and modifications or improvements are being (or have been) suggested by such individuals as Dr. Allyn Prichard, Ray Benitez-Bordon, Dr. Donald Schuster, Dr. Owen Caskey, Dean Held and Charles Gritton. I am hoping that this trend will continue and that eventually programs will be developed, using the Lozanov Method, for the basic factual materials in all school and university subjects. Dr. Lozanov has often said that he would like his method to appear "at the highest possible level" — within the framework of the academic community.

NOTES

1 See, for example, the article by F.V. Bassin, "Consciousness and the Unconscious," in *A Handbook of Contemporary Soviet Psychology*, ed., Michael Cole and Irving Maltzman (New York, 1969), pp. 399-420.

2 This quotation appears in *Present-Day Russian Psychology*, ed., N. O'Connor (Oxford, 1966), p. 133.

3 See, for example, page 390 of the unofficial English translation of the Lozanov thesis, *Suggestology*. Since copies of this translation have been circulating in North American academic circles since 1971, for the sake of convenience, all page references (henceforth included in brackets at the end of a given quotation within the text) will be to this edition.

4 As reported, for example, by F. Rubin in *Learning and Sleep* (Bristol, 1971).

5 See, for example, the work of A.N. Sokolov in electrophysiological studies of inner speech. His article, "Silent Speech in the Study of Foreign Languages," which originally appeared in *Voprosy Psikhologii* in 1960, can be read, in translation, in *Soviet Education* (May 1961), pp. 10-14.

Introduction to Lozanov and Suggestopedia

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Abstract. This introduction covers the general background and history of suggestopedia. This educational method has at its core a large element of waking state suggestion distributed throughout its classroom application. The overall sequencing of the method is explained as a three phase lesson plan. The preliminary phase starts with establishing a suggestive positive atmosphere for learning, relaxes students with optional, mild physical exercises, and calms pupils' minds prior to learning. In the intermediate phase the instructor first presents material in a dramatic, dynamic fashion and then quietly reviews the material in time with baroque music. The final phase consists of educational fun and games to activate the material just learned. Lozanov's dissertation was done some 10-15 years ago in Russia at the University of Karkov. This whole business of teaching suggestologically was part of his dissertation. This is the background, the psychotherapy, the suggestion aspect applied to an education setting.

Let me bring in what some of these things are. In a psychotherapeutic sense, your aim is to assist a person to function more effectively than he or she has been. You are interested in getting the person rid of psychological blocks such that the person can function better, work better, remember better, simply lead a more satisfying, fuller life than he or she has. That's the psychotherapeutic aspect.

The suggestion aspect coming from hypnosis is that you want people to be able to do this, taking advantage of the subtle suggestive atmosphere, this background in which we find ourselves embedded. We want to take advantage of this in a deliberate way instead of the usual negative way that it is used in our society. For instance, any time you go down to the grocery store and you walk home with a carton of beer, ketchup and potato chips that you didn't have on your shopping list, you've been a victim of suggestion applied in our commercial world. So why not turn around and use this suggestion in a positive way? This is what Lozanov started to do.

Let me give you a couple more examples of suggestion as to how we are not aware of it. Remember something like five or six years ago, we started having a rash of skyjackings in this country. This first guy did this, pointed a gun and said, "Take me to Cuba," and the pilot did this. The person that did this was written up in the public newspapers. Of course this glamorized and idolized him and he became a hero overnight. It also planted the

idea in the minds of a lot of frustrated individuals that here was a way to become a hero instantly, "Take me to Cuba," whether or not you have to go or whether you are just threatening to blow up the airplane.

It's interesting that the airplane goes back some 70 years in this country and commercial air travel some 40 years. Until 5 years ago we didn't have any skyjackings. Then all of the sudden we had a whole rash of them. This is just one of the examples I can give you of how and why we are much more suggestible, much more influenced by suggestion that we like to think in terms of the media, T.V., newspapers and so on. This has been documented of course. This is what keeps advertisers in business. The effectiveness of advertising has been shown many times, many ways. There's no real question when an advertiser goes at it commercially that we are influenced to some extent. I'm sure almost all of us say we can tune out the message, we can tune out the advertising and say to heck with it, we can ignore it. As a matter of fact, when a commerical comes on T. V., this is the time most people go out to the refrigerator or go to the bathroom. This is a way of ignoring the suggestive aspect of commericals. Nevertheless we are more influenced by commercials than we might like to think.

One other example. There is a fellow named Motts* who investigated the influence of newspaper headlines and suicides. One of the leading newspapers in Detroit made an experiment under Motts' suggestion of simply keeping suicides relegated to the back page for 270 days. They had a record of the suicide rate in Detroit metropolitan area before this study started. When the newspaper put the suicides on the back page for 270 days, it was found at the end that the suicide rate, particularly for women, was reduced significantly. The paper felt that they couldn't keep the suicides suppressed any longer because they did have to sell newspapers and keep up with the competition. When they went back to putting suicides on the front page, the suicide rate went back to where it had been. So for 270 days they had a change in their suicide rate.

You wouldn't think something as global, widespread and deeply personal as suicide would be influenced by newspaper articles. Again here you see, this is your last chance to be an instant hero, posthumously of course, after you are dead and gone. But here is your last chance to go out in style. Apparently people are influenced by this and they do just that. They go out in style and get their name in the newspaper the next day. Now

*Motts, J. A. Newspaper influence on suicide: A controlled study. *Archives of General Psychiatry*, 1970, 23(2), 143-148.

20

that's not a very attractive way to go, in my point of view, but I thought you might like to know that as a background. As a background in SALT, this positive, suggestive atmosphere is manipulated and controlled to provide better learning instead of the negative way which is applied in our usual school room. There's a difference.

Another background, hypnosis. Some of the most surprising happenings under hypnosis are that people essentially have complete recall of everything they have ever experienced. You get into some very interesting things. Normally, if I were to hypnotize you, you could do extraordinary things under hypnosis that you can't do now. Nobody in this room can take your eyes and make your eyes diverge deliberately. You can make them converge. In other words you can focus your eyes at a distance and your eyes essentially will be parallel. Of course if you are reading then your eyes will converge as you look at something — a book 12 - 14 inches away from your eyeballs. Normally under hypnosis you can not get a person to make his or her eyeballs diverge or wander around. It is very interesting that a newborn infant does not have his or her eyeballs coordinated so that for the first few days of life if you look at a baby the eyeballs will be wandering around. Under normal hypnosis for instance, if I regressed you to your fourth birthday party, you would not even under hypnosis be able to make your eyeballs move in an uncoordinated fashion. But suppose I take you back to being a newborn. It's very interesting that they did a significant age regression to the process of being born. Guess what happens to your eyeballs. It's also interesting and documented fairly well, although not completely, that if we took you back with hypnosis to the moment of being born you would be able to recapture all of the sensations. You could recapture pain if there was any, your first gasp of breath, what your mother was saying at the time, whether she was taking it calmly or having problems bearing you, etc. You'd be able to pick up the sensations of words, the feel, the pressure of being forced through the birth canal, what people were saying even though you didn't understand it. You'd be able to pick up and relay all this information.

I tried an experiment once in this regard. I had been interested in this business of memory way back in childhood even including birth. For instance when our older daughter was being born, we had a tape in the delivery room. We recorded what the doctor was saying and what my wife was saying and my older daughter's first squawks. I had this recorded with the ultimate aim of getting my older daughter to go back and relive this age

regression. For some reason somewhere along the line she's been involved in too many of daddy's experiments and she just refused to go along with one more of daddy's experiments in this case. Hopefully, sometime she will change her mind.

Let's look into some educational research that is a forerunner of suggestology and SALT. Many details of the suggestology SALT educational method have been known in this country for sometime. It's Lozanov's genius that has put them all together in this particular structure and put them together cumulatively to make the method work. Let me cover some of the aspects, the nuts and bolts of this thing, that have been known in this country before. For instance, let me elaborate on hypnosis applied to learning. In a hypnotic age regression it would be possible to take you back to a classroom situation and have you recover everything there. Suppose you had learned a second language or a different language as a child and you had forgotten it since. We could take you back with hypnosis and have you relearn that. "Recover" is a better word. We would be teaching in the school system with hypnosis if this were a process that was easily and consistently possible in the classroom. It turns out that it is not that feasible in the classroom. Typically age regression hypnotically is done on an individual basis, not in the classroom with groups. Lozanov adapted this for educational purposes. There are a number of ways of using suggestions and applying them in the educational setting.

Let me cover what some of these basic techniques are. There are several of these that go along cumulatively. There is the psychological set up which has several parts. The first part is to get your students relaxed. Research in this country has shown that when people are relaxed that they can coordinate themselves better psychomotorily. Also other studies with physical relaxation show that they can learn nonsense syllables. Nonsense syllables are a frequently used psychological tool used to investigate learning. Nonsense syllables would be something like "wak", "dod", things that have no particular meaning to anybody. Psychologists use them just for that reason. They are interested in tapping the memory processes. I prefer personally not to use these and I stick with things like rare English words or an entire course like statistics or Spanish. Nevertheless, learning at this highly simplified level with either nonsense words or with vocabulary words, such as rare ones or Spanish, is being done. Some of the other researchers show that in the learning of words, vocabulary had been facilitated by being relaxed first. There are several ways you can do this. You can go through Yoga ex-

ercises which we'll mention in our demonstration. You can use what is called biofeedback or electromyographic relaxation training. For instance it can be used if a person is uptight with tension headaches. Tension headaches frequently come from simply being too uptight. In our culture if you do a lot of reading or television watching, what happens is that the muscles in your head, your neck and your shoulders tense up. Result: tension headaches. You want aspirin, Excedrin or something like that to get rid of the headache. It turns out to be equally effective to teach people how to relax the muscles in their head. Not only do you get rid of headaches this way, but you also get people to relax and do a better job of learning. In biofeedback's approach to showing people how to relax you tape two small electrodes to your forehead. You hook the electrodes to a sensitive electronic amplifier and you can convert the output into a tone that indicates how relaxed you are. You can watch a meter go up and down as you relax or tense yourself, or you can watch the lines on a graph as you record it. You can teach people how to relax. This is particularly important in hyperkinetic kids. It has also been done with normal school kids. When you start teaching disabled kids, the ones that are extremely active, the hyperkinetic, the hyperactives, this is where the preliminary relaxation training is particularly important. An interesting byproduct is that the person's suggestibility is enhanced or increased. Now you wouldn't necessarily conclude that offhand. It turns out that when a person is in this relaxed state, his analytical mind is turned off to some extent. This means that you are slightly more suggestible when you are relaxed. Relaxing people first, especially those that are tense or hyperkinetic is important to the suggestology-suggestopedia method.

Once the kids are relaxed then you get into another aspect. You calm their minds down. We are talking about the preliminary aspects at this point. It goes like this. Suppose we took the example of a desk calculator. If you don't clear the previous problem, you are going to get garbage. You are going to get the wrong answer. The analogy here is to consider the mind of the children just like the calculator. Before you can get the right answer in the educational classroom, you have to have the kids' minds free of playing basketball, or Am I going to get a date for tonight? or, Can I con my dad out of the car for this evening? or, What's my boyfriend going to think of me? You have to get these things off your students' minds. You punch the clear button on a calculator to get rid of the previous problem so after having relaxed your students, you have to punch the clear button for your

students, that's where the mind calming comes in. Before your students are willing to sit down and learn you have got to get rid of all this other garbage that they are worrying about and thinking about. So you teach them to concentrate.

There are a number of mind calming exercises. You can take people on a pleasant imaginary excursion on a mountain top watching the sunrise, on a beach sailing a ship, alongside a brook. You can have people simply watch the clouds in a clear blue sky. Or again you can use gadgets. You can teach people to clear their minds, calm their minds with such things as alpha brain wave machines. When using brain wave machines, the job typically can be done a little faster than otherwise because you know instantly when you are calming your mind down and when your mind is back to paying attention to me and your mind isn't calm. Your mind is probably relatively relaxed and calmed down but nevertheless to get your mind in this clear alert passive receptive state, called the alpha state, you usually need one of the brain wave machines to tell you when you are there and also when you have left. An interesting aspect of this is that when you get your mind in this alert but calmed down state called the "alpha state", something else happens to again make you more suggestible. You might find a stage hypnotist doing this for instance. What he does is get his guinea pigs progressively more relaxed. He would calm a person down and make all sorts of suggestions as, "Your hands are getting more relaxed, your shoulders are starting to slump". As a result of the relaxation the person is indeed more suggestible or influencible. So this is the second step in the background in the theory of what is going on in suggestopedia.

The next step is to apply even more suggestion. Typically it's been demonstrated with straight hypnosis but this is not used in the classroom. If I tell you, "Look deeply into my eyes and you are going to have a perfect memory. Everything I am going to tell you is going to sink in and you are going to be able to recall this with perfect clarity" — that approach is not used in the classroom. Why? For the simple reason that it doesn't work all the time or many times. It will work in some cases. One of the surprising things about this method is that if we were to do this, probably 10% would be effected. 10% would be able to learn but the other 90% would be mad and frustrated. Hypnosis in general could be called a wild variable, sometimes it works and works well, and the rest of the time it doesn't work. The reasons are not that well known. How do you enhance a person's receptivity to learning and accept the suggestion that they will learn? There are

several ways. One method is called a general background. This is that general positive background that you have heard us talk about. Let me talk about these two suggestive aspects separately. There is a general positive suggestive background in suggestopedia. It starts this way. You come into a classroom and the decor of the classroom is simply different. You may have, for instance, one dozen students which is felt to be the optimal size. It has chaise lounges or very comfortable chairs instead of the little chairs. You might even have reclining chairs so you can lie back in a comfortable position and just listen. You'd have a pleasant decor with interesting things on the wall like warm bright colors, not blaringly bright but just pleasantly bright such as yellows and shades of greens rather than dark greens and dark blues. So you would have a lighter tone to the background of the room. This is part of the suggestive background atmosphere. You'd have a teacher's stand and a teacher's desk. You would have all the chairs arranged in a circle. The teacher is not flambouyant; the teacher is assured and authoritative but not dictatorial or authoritarian in that sense. You also have such things as hi-fi sets, players, video tape equipment, slide projectors, movie projectors for certain portions of this. We feel one of the essentials is a hi-fi set for playing good quality music of a specific type. Again you'll hear more about that in the passive phase, what Lozanov calls the "pseudo-passive concert seance". Lozanov has been calling this a "seance" and getting by with it. We feel that word has some rather unfavorable implications in this country. People start thinking of table tipping and talking with the departed. For this reason we have downplayed that particular word in this country and prefer to call them "sessions". What happens then is that all this background, the colors of the room, the conduct of the teacher, the presence of the hi-fi set, the informal arrangement contributes to the suggestive positive atmosphere. When the teacher comes in he or she will make some comments like this, "Welcome, good morning. You're going to have fun here. It's going to be a pleasant learning experience. Perhaps you are skeptical at this point. Fine, it's all right to be skeptical at this point, but you will find very quickly that you are going to be learning, you are going to be learning efficiently and easily and you will see this happening with your own eyes." These comments are an important part of the suggestive positive atmosphere. The room and the environment also contribute to this. This general background is one of the things that contributes to suggestion. That's an important part because the person is immersed in it. For instance, this is an example like the Cuba sky-

jackings or the front page suicide study in Detroit. This is where it is happening, the general background.

Now we can become much more direct in your suggestion by using a technique that's called pleasant learning restimulation. Restimulation is an interesting process that also goes under the name "redintegration" psychologically. Restimulation goes like this. It has both its positive and negative aspects. Some years ago when my wife and I were first married we had been over to dinner at one of her friend's that she had known for years and I was just becoming acquainted with. Before dinner I was out in the backyard playing with her two boys. She asked me to look out for them. I was playing with them for about half an hour, and as boys will, they got tired of playing with adults so they ran off to the neighbor's yard. The mother leaned out the window and hollered, "Don, go get my kids." Instantly, I was as mad as a hornet. The next reaction was to ask myself why I reacted so intensely. All she did was to reiterate what she had asked me to do — watch her kids. But there I was, simply seething at her legitimate request to go get her sons. A little psychoanalytical introspection brought this up. My mother, it seems while I was growing up, used that same tone of voice and this was what set me on edge. "Go get my kids", the way she said it, not what she said. What this did was to restimulate the whole subconsciously buried memories of growing up and being subject to the influence of an important person in my life, namely my mother. I didn't like it when I was growing up, and as an adult I didn't like it when somebody else used that same tone of voice. That's restimulation of a negative type. You can use it positively.

Restimulation has both its positive and negative features. Used positively, it works like this in Lozanov sessions. You have your students recall a pleasant learning experience. It could be as recently as a year ago when you had a detective novel and you couldn't put it down until you finished it. Who did it? How did they do it? So it would be that aspect that you are trying to recapture. Please note what you are after here is what is called restimulation. What we want to do is to get recirculating again in the heads of your students that eagerness to learn. "You couldn't put the book down." We want that feeling recaptured. How do you do it? What you do is have people focus on the sensations. This is a Gestalt technique. Memory comes in the back door, which is an interesting result of this little gem. You ask people to focus on their feelings. How did you feel in this situation when you were having fun learning, reading your story? Suppose you want an early pleasant learning experience, and you pick your

mother reading a bedtime story to you. So suppose you are being read for the first time Goldilocks and the three bears, "Are the bears going to get her? Is she going to get out of there alive?" What we want the students to do is go back and recapture that feeling, that eagerness. You want to learn. After you heard that story once, you didn't have to go back and review and hear it again to know that Goldilocks got out of there with her hide. Or when you read a detective story to find out who "done" it, you don't have to go back and reread it to find out who did it, once is enough. Same way with the Suggestology, once or twice through is enough. You don't go back and review to find out what happened. What you do is go back and review it for that thrill. This anticipation is what we are focusing on. We want your students to recapture that thrill of learning, that eagerness to learn.

It's very interesting when you ask people to do this, you say, "All right, learn the material today right here with that same eagerness and top memory skill." For restimulation brings back not just the eagerness to learn, but it brings back that same top memory skill to your kids. We have done some preliminary experiments with that one. That technique all by itself is an effective way of enhancing the learning of your students in the classroom. Just by asking them to think about an early pleasant learning situation, go through it in this Gestalt sense to reintegrate or to restimulate, not just the sensations, the thoughts and the concepts, but the skills. That is called indirect suggestion.

Restimulation is a little more direct than the suggestive positive background, but it is another aspect of suggestion. Put these two together, the general positive background, the expectancy that you are going to learn, with this early pleasant learning restimulation, and you are off to an excellent start. We've done some research ourselves with restimulation, that definitely supports the idea that this pleasant learning restimulation can provide learning that is some 40% superior by just using this technique alone.

Getting people in the mind-calmed state is a big help. We have done some experiments with this, and other people also have throughout the country — it's not unique to us. The results are somewhat equivocal for people in general, but they are most important again for the hyperactive kids, those that are tense. They simply learn better, particularly the tense children, when they are relaxed and have their minds calmed down. There are some data that show this. We could call this a three part approach to suggestopedia or suggestive learning and teaching. We can break this down into three phases. We have been talking

about the preliminary phase. We can summarize this by saying that there is a tremendous amount of suggestion going on. The purpose of going through these three subphases, physical relaxation, mind calming and indirect suggestion, is to get the students set up and expecting they will be able to learn. That is where the suggestion comes in. The preliminary relaxation and suggestion are aimed at getting your students convinced that they can learn this way.

There is a negative side of this as well. Typically in the classroom the kids have come down from a top learning skill that they had in childhood; they gradually had this ability turned off or shut down or attenuated by a variety of processes — all suggestive. What happens is that in a school room for instance, perhaps a student didn't know the material and perhaps simply hadn't read the book. The student flunks the test and the teacher says, "That was stupid, John." That is just one incident, but you get hundreds of these. As a result of these hundreds of desuggestive situations, a barrier to learning has been built up. The person comes to accept what is normal for him or her, namely, "I know how well I can learn on the average, I'm a 'C' student," or, "I'm an 'A' student, I'm a genius," or "I'm a dumb bunny." The person has come to accept the learning desuggestions of important others.

With the emphasis on the positive, how does a teacher correct errors? You don't want to imply that the student is stupid. You have to get into subtle ways of correcting mistakes. You don't let students' errors go by. They are corrected but in a sophisticated way. But on the other hand, you don't say, "John, you flunked." You don't tell them that. Usually in our school system, our kids get turned off and they have what for them is a "normal" learning level that is the result of a lifetime of desuggestions. If the kid is only 10 years old, what is "normal" for that person is a result of the suggestions, these desuggestions that the person is stupid. These things add up cumulatively, and they keep subtracting from the student's ability to learn. You have to unsuggest these desuggestions and that's the purpose of the positive suggestion. Suggestion is a very important aspect. We have covered three preliminary aspects that make suggestion so effective. The person has barriers of three different types as to why he or she can't learn. A rational, logical barrier is, "Well I'm only a C student and I flunk half my tests. On the average I'm just a C student." That is a logical or rational barrier, based on the student's experience. "You're telling me I can learn a foreign language well and easily? You're nuts. I have never been

able to learn that easily in my life. My record of learning as a student just isn't that good. You're crazy. I can't learn that way." Thus a person can prove the reasonableness of this barrier on the basis of his or her lifetime of experiences. There's an attitudinal and emotional barrier also. This attitudinal-emotional barrier is something to the effect that learning is hard work. "I have to study homework, I have to study books an hour or two a night. I don't like it. It's boring. I'd much rather be watching television, or playing basketball, or out on a date." You have to get around this barrier also. In contrast, students in a Lozanov class love it.

For instance, consider a local eighth grade student. The instructor had sent him out of the classroom because he was bugging the girl next to him. "Joe" rather reluctantly went out of the classroom for five minutes. Normally this student would be cutting up. This student would probably take off for the rest of the day and be gone, and not come back to the classroom. That didn't happen. This kid had his head through the door watching for five minutes so he wouldn't miss a word. Now that's a change in attitude.

You can get past the attitudes and emotions that learning is hard work, it's not fun, it's frustrating, it's not rewarding. You can get past them with two things, the suggestions and the fact that it is obviously working. And class is fun, it is rearranged so it is fun and meaningful.

The third barrier is in ethical one or a moral one, "Learning can't be this easy. You have to do something. You have to work at it." This is somewhat like the attitudinal barrier, but the person doesn't feel right. For instance in teaching Spanish after one quarter, I tried to get all the students to come back the second quarter to work with me again in Spanish. One girl didn't. I talked to her and asked her what was the matter, why didn't she want to take second quarter Spanish with me. Her answer was it made her nervous. Of all things the Lozanov method is supposed to calm you down and relax you. But this girl was one of those high drive A students and she felt she had to be actively involved and that she had to work at this. She couldn't possibly be learning Spanish this easily, but yet she was. This bothered her. She didn't think learning was this easy, and in one quarter I hadn't convinced her. She was one of the top students of the class. You have to get by these ethical barriers that learning can indeed be this efficient and it can be this easy. In her case I failed; she didn't think it was possible.

The suggestions are aimed at getting past these barriers. Once you get past these barriers, you open up the capacity of the

whole brain, the whole mind of the person. The psychologists tell us that you are using probably only about 10% of your brain. Your mind is about 10% engaged normally. The other 90% of your brain is simply left idling and unused. This remaining and unused 90% of your brain we're using in suggestive accelerated learning and teaching.

You get at this with some interesting techniques. One of the techniques theoretically is that you produce an integrated consistent message that's going into both halves of your brain simultaneously such that we can bypass these usual barriers and use close to 100% of your mind. There's another aspect of this that I need to pick up first, whole brain learning. Any lefthanded people here? For you right-handed people, most of your thoughts are processed in the left brain hemisphere. For you left-handed people this is probably reversed though not necessarily. The situation isn't as clearcut for left-handed people as it is for right-handed people. Non-verbal messages are processed in the other half of your brain. If I ask you to tell me the words of a song, not sing them, you are using the left half of your brain to tell me what the words to the song are. But if I ask you to whistle it, then that whistling is being done by the non-verbal — the right half of your brain. If I ask you to sing it, you are using both halves of your brain. Why? Because you are both telling me the words and singing the melody, you use both halves of your brain. Now this is what is going on in suggestopedia. We're putting in an integrated educational message that has important verbal and non-verbal components. We're getting at whole brain learning rather than the just verbal learning that goes on with the left half of the brain, the verbal hemisphere. Now normally in the classroom there is a noise background. You have kids cutting up; you have people going in and out of the room; there are all sorts of distractions. This background is providing a component that is not integrated with the educational message which we are trying to get across; it's different. That is not so in SALT; what happens in suggestology is that you are getting an integrated message. For instance, the background atmosphere, the pleasantness, the expectation, the teacher's tone of voice, the style, the dramatics, the fireworks, the use of music, the use of emotions and pleasant attitudes, these are things that are coming in to the right half of the brain, but they are integrated and consistent with your verbal message. So for instance singing is quite frequently used in language class. You can also use it to teach arithmetic, multiplication tables for instance. You can sing the multiplication table. What happens is that you learn more effectively and easier, and the kids like it.

You could have, (singing) "One and one is two, two and two is four," and keep on going this way. Sounds crazy but Sesame Street is doing it all the time. Sesame Street is an excellent example of part of the techniques used in suggestopedia. So those of you concerned with elementary grades take a hard look at Sesame Street and the things that are taught this way. Something in Sesame Street is not quite consistent with the Lozanov approach; that is its overemphasis on repetition. I think they do much more repetition than is needed. If you are going to repeat, you want it done in different ways. But that gets us into the next aspect. We've come down now to getting some variety in the situation. Remember I said if you are going to repeat, don't just repeat it exactly the same way; do it differently. So you find that the SALT presentation phase does things two different ways. There is an active phase and a passive phase. These are different ways of presenting the material. The presentation phase proper — this is where the teacher gets in his or her didactic licks — is done in these two basic ways, an active phase and a passive phase. The active phase doesn't mean the kids are up and jumping around the room. They are sitting there rather quietly, soaking up the information. The teacher is the one who is active. The students are relatively passive in both of these. The teacher in the active phase for instance can be hamming it up, dramatizing the material. Get a person who loves to teach and can really make it come alive. For instance someone who is teaching history can dramatize the events surrounding the Declaration of Independence. Students can write a class play about the Declaration, Betsy Ross, Benjamin Franklin — you can have students plan these roles. The teacher may read it as a story and play a role himself. Make it come alive. That is the active phase, the instructor makes a dramatic presentation. This is crucial, it keeps the kids awake and learning, and they like it. Not only do you have to set the kids up that it is going to be fun back in the preliminaries, but you have to follow through here in the active phase. The instructor does dramatic things, all sorts of voice intonations, different styles, plans; all sorts of things to make it come alive.

Also as part of the active presentation the teacher suggests imagery. Instructions for students to make such associations by themselves are quite effective, but many times they will not be able spontaneously to conjure up a key word or image to associate with the word to be learned. Thus it is better usually if the instructor for the first lesson or two suggests the key word and associated image. The instructor should be careful to pick a

key work and visual image that have a common meaning also to the students rather than a unique or idiosyncratic meaning for the instructor himself. Occasionally a student has his or her own style of making associative images; they should be encouraged to continue to use their own method rather than the instructor's, particularly if interference is present.

The use of imagery and association instructions in language learning is very well documented and is widely used. Memory experts use similar imagery and associations to account for their large memory. While this type of imagery or association is used sometimes appropriately in the Lozanov method, the Lozanov method achieves its learning effectiveness with many other techniques as well.

Here is an example of this imagery used to remember people's names. For instance if you met somebody with the name "Schuster", you could do this. Distort the person's image so that you see him with big feet and big shoes. Then you picture this person in your mind taking his big shoes to a shoe repairman and say, "Mr. Schuster, fix my shoes."

Intructions to the students to experience the material not only visually and auditorially, but as fully as possible with all modalities are important. Our research has documented that instructions to experience the material as fully as possible, to hear the words, to see them, to feel them, to taste them, to experience them as fully as possible accounted for superior learning of rare English words. Lozanov accordingly wants students to be in a fully alert, perceptive state; the instructor tries to stimulate all the students' senses, as many as possible.

Here is an example of this type of instruction, "Experience the words fully, see them, hear them. Project yourself into the words, be them, imagine them, taste them, feel them, Experience the words as fully as you can."

The second part of the presentation is the pasive concert-like phase. Lozanov calls this "pseudo-concert passivity". This is a state of mind similar to the one wherein the student would be going to one of his or her favorite music conerts, expecting to be both stimulated as well as pleasantly entertained by the forthcoming concert. The students get themselves into this passive expectant concert-like state of mind prior to a second presentation of the material. The instructor for this passive concert-like phase speaks in a normal authoritative tone of voice and does not use his previous dynamic style from the active phase. The didactic material for this repetition is synchronized with the students' breathing and the material to be presented in turn is or-

chestrated with music in the background. Research has demonstrated the advantages of using synchronized breathing and music this way.

A mind calming exercise is given first for a few minutes to have the students calm down their minds after the active presentation phase given by the instructor just previously. One of the previous exercises may be used here.

Practice is the last phase in suggestopedia to activate the material previously presented and learned. Students practice on alternate days the material they have heard previously in active and passive sessions. They may use alternate sessions on the same day. Lozanov recommends a four hour session on a given day alternating between active and passive sessions for each large lesson. This can easily be split up into 50 minute chunks.

Accordingly every other period, a chunk of time would be spent practicing what had been heard in the prior lesson. This practice takes several forms, such as conversing about a natural topic just covered, presenting a final class play that summarizes learning, ungraded check-quizzes, and infrequent exams for the purpose of grading. These are described below.

The students pair off by twos or threes and carry on animated discussions about the previous material. Sometimes these presentations are more than simulated as the students may tour a noted tourist site and then have to practice discussing it, using the same words and phrases the tourist guide just used. Or the students may be requested to go into a cooperating hotel and rent a room for the evening. Of course for this they use their new ficticious students' names and backgrounds. This corresponds to a typical language laboratory for the most part, but there are important differences as noted.

For the final class play, students have to make up a class play or psychodrama. The students write all the action in the play themselves and then take parts and put it on themselves. A typical theme for such a psychodrama would be the founding of the country. Students would have to take the parts of George Washington, Ben Franklin, John Adams, and other important functionaries at the Declaration of Independence. Students have learned the backgrounds of these people and then take a part that is consistent with the important dignitaries in the Declaration of Independence.

There are frequent quizzes given in alternate sessions throughout the course that check the student on how well he or she has been progressing. These quizzes are graded or scored by

the student himself and not seen, unless asked, by the instructor. But these quizzes also provide an important learning element. A student may be given oral questions which he has to answer orally, or he may be required to write the answers to the questions. This provides for some written skills, although the emphasis in the Lozanov method is on oral comprehension, understanding, and usage. In addition, the student may have the questions presented to him in writing with a written answer expected. Several levels of material organization may take place here. That is, students may simply be asked to give a translation of a foreign word or phrase, or the students may be expected to give a synonym of the test word or phrase in the target foreign language. Then again the material may be a little more complicated such as generating a written answer to a presented half of a dialogue. The student must generate a reply that is consistent with the previously presented test information. Finally the student may be expected to write a short essay on some important event or site, such as the Washington Monument and its political significance.

The student is given several types of achievement exams. First, a test of about 100 words is given and these are to be translated into the native language. There are no cognates, that is, there are no similar-appearing roots to help the student with translating these words.

An oral dictation in the foreign language next is given to be translated by the student into his native language. The teacher gives the passage sentence by sentence with the student's writing this down in his native language. An attempt is made to cover all basic verb tenses in this dictation.

Next, an unknown text passage is given and is to be translated into the student's native language. At least 100 vocabulary words are included. The students can look at the printed text while they translate.

Then the student answers several questions in printed format in the foreign language. Again the questions cover most of the basic verb tenses and range from simple elementary questions which require several sentences to answer in the foreign language.

Finally several questions are given to the student while he or she is in front of the class. The student may be asked to describe a picture in the foreign language, make up sentences in response to oral questions or carry on a dialogue with a second student.

Lozanov - Type Suggestion Techniques For Remedial Reading

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Abstract. In this presentation, the author traced the methodology used in remedial reading. He describes in outline form first, then proceeds to fill in the details of what was done. Various aspects of the procedure are also clarified. Issues concerning population variance, teacher authority, and development of methodology as they apply to reading instruction are also discussed.

What I've attempted to do is this — outline the procedures we used in teaching remedial reading, step by step, so that you can get a feeling for the flow of activities we go through. As you can see, it's very much like a ritual. It is, for us at least, a very organized, closely timed set of procedures. I won't make any pretentions about having the best suggestopedic cycle for remedial reading. My feeling is that we do the best we can with what we know and evolve as we go. I'll be happy to through this set of procedures that we used, to describe any facet of this in more detail, and to talk generally about any problems, issues that might arise as we go. I have a feeling that it would be better to lay this out in this manner with these charts and then discuss whatever part of it you would like.

We have only forty-five minutes alloted for remedial reading at Huntley Hills Elementary School and that's short, by suggestopedic standards. It's a long way from three and one-half hours that Lozanov uses for his language classes. Kids being what they are, and with the amount of start up and stop down time it takes to carry on a class, we attempt to make forty of the forty-five minutes really useful. That is, if we can complete a forty minute ritual in a forty-five minute period, then we think we've done a pretty good job. If you can start up and stop down in only five minutes total you're in pretty good shape. I think the ritualistic part of this, the set procedure that we go through every day, has both advantages and disadvantages. The advantages are that kids get accustomed to the routine, they feel somewhat comfortable with it, they know what is expected of them, and after a while they just do it naturally with relatively little fuss. It takes more than a day or two, to be really accurate, about a week, to get students into this routine and to be able to run through the procedure nonstop and with a minimum of hassles. Admittedly, to argue on the other side of the issue, you can take it to an extreme. One could so ritualize it that boredom sets in. If you do

that, you are in for trouble. We discovered that last year and we had to make some modifications on our first year's procedures. For example, what I'm going to try to do is go through this together and mention at least three things that we tried to vary so that we can maintain that team spirit aspect of the ritual which everyone knows and feels comfortable with and at the same time show some variations of things that help us fight boredom. A way we fight boredom, for example, is that on day one, first active session, we rotate games. You will notice in the first active session on the first day we play commercially produced games that are designed to aid in acquiring basic phonics skills: consonants, blends, diographs and what have you. We play spelling games. An example of a game that we play is this: The kids sit around a circular table. On the table are cards which are turned face down. On the side of the card that they can't see are words which illustrate the fundamental vowel and consonant sounds, A - rat — and so forth. There will be two cards for each particular word that is used. Their goal is to turn over a card and pronounce both the vowel sound and the word then turn it back over and find another card that matches. The first time they do it they are guessing and so it turns out to be a memory game. As long as they find a card that matches they keep playing. It continues around the circle. There are a lot of fun games that teach these basic skills. I want to emphasize that we are taking what is already considered good pedogogical practice in reading and then adding some suggestive techniques we feel are in the Lozanov spirit. Again, I think the point is that if you are going to get into suggestopedia, you first need to master good teaching practices in your subject area. For example, if you are teaching Spanish, you need to not only know the Spanish language but have had some experience teaching it. The same idea applies particularly to teaching reading. Lozanov methodology will not make up for whatever deficiency you have as a teacher.

Question: Do you do any deliberate mind calming activities prior to the active session?

Prichard: We do mind calming activities and I'll show you what they are. I believe they are mind calming activities as you use the word. We start off with this active game and it tends to last about 6 or 7 minutes. We use relaxation/visualization exercises to open the passive session.

Question: I realize that you do mind calming activities in the passive but I wondered if you ever do it prior to the active?

Prichard: No. We have not done that. That is a fine thing to do and there is no reason why it should not be. Again, I am just showing what we do. Certainly we're open to comment.

The next active thing we do is a presentation of new vocabulary. In this segment we try to combine both the contextual and kinesthetic methods for teaching reading. Suppose the new word is "where". What the kid will do is trace over this new word with his pencil. Literally trace over the "W" to the "H" to the "E" and so forth to get the feeling of it. Then take the same word and write it; that is plug it into a sentence so he can see how the new vocabulary word fits into a sentence. From there we present several new vocabulary words. I would say an average of ten. After this part we proceed to our drama. Psychodrama as all of you know is part of the role playing aspect. The kids enact a play which has been written by the teacher based on the lesson material being studied. We have a lot of fun in staging these plays by creating our own television sessions. We have a big pasteboard box with a hole in front of it and we enact little T.V. plays. We call it H.H.E.S. for Huntly Hills Elementary School, T.V. 5. Sometimes we have a news commentator and sometimes we have other things going on. T.V. is part of their lives and acting out plays in a T.V. setting is a natural thing for these youngsters.

From here we go to the passive session which is probably what you folks are most interested in.

One important difference, though, is that in Lozanov's dramatization with foreign language each kid assumes an identity which they maintain throughout the course. Jane has explained this very thoroughly. In his dramatization you have one role, you are one person and it is easy to lose your misconceptions concerning limitations of your learning abilities. Whereas Lozanov has done this with foreign language and has done a great job with it, we can't do that because our written remedial reading instructional material doesn't fit closely around one person's life style or with one person's set of activities. So we dramatize but we play a different role every time we do it, not the same person. I feel Lozanov's method is more effective.

Over in the passive part we have the kids lie down, we have rugs in class. They lie down, close their eyes and breathe. We worked on breathing this year. The first year we did not try to match the kids' breathing with the presentation of material. This year we have tried. What we have done is to start a metronome counting 60 beats per minute which is one beat per second. Then we breathe: in - 2, 3, 4;out - 2, 3, 4. We repeat this because it is

very difficult for third and fourth graders to breathe in a precise way. Lozanov has his foreign language students breathe in a very precise 2 - 4 - 2 breathing pattern. They inhale for two beats, suspend for four and exhale for two beats. We tried that 2 - 4 - 2 pattern for one day and gave up. It was too difficult for third and fourth graders. They just could not do it. Also, when we start playing the music during the presentation of the material, we put a click on the tape. We give them an audio cue that tells the kids when to breathe. You just have to lead them by the hand. They lie down and close their eyes and start breathing according to this rhythm and it takes a few seconds for them to get into it. Now this visualization suggestion is used to induce relaxation and to start the flow of mental imagery. We rotate them to avoid boredom; we also do not want to be accused of hypnosis. If one defines hypnosis as "any attempt to manipulate the suggestibility continuum" then we are doing hypnosis. If on the other hand one takes a more commonly accepted definition of hypnosis as a procedure inducing effects such as catalepsy, then we do not do that. In order to get even further away from traditional hypnotic procedures we decided that we would not even use any kind of counting down to help people relax. That is to say we do not say "10, 9, 8, 7, 6, 5, 4 ..." and expect them to relax further as we continue. We decided to eliminate both of those things. We have them visualize a series of scenes. We read the cues to them, that is, we read the material to them, which we rotated from day to day. We have a separate one for each day of the week — Monday, Tuesday, Wednesday, Thursday and Friday. Sometimes we describe scenes familiar to them that occur around the city of Atlanta. For example, we have them go shopping in a large department store and riding down an escalator. There is a lot of verbage that goes with that. Another example is traveling down a nearby river on a raft. Raft racing is popular and the kids know about it. This helps them relax and hopefully gives them practice in terms of being able to picture it in their minds. So that's the variety aspect. After we get them down, we give them some suggestions, some verbal statements such as "while you are relaxed in this nice comfortable place in your mind, it's going to be enjoyable and fun and you're going to like it when you come back here again".

The next step is the presentation of instructional material. Now the teacher reads the material to the students over a musical background. This year we are playing Baroque music which is written in 4/4 time. To give you an idea of how we present material with music, I'm going to return to the vocabulary.

They have already been exposed to it; you remember I mentioned the contextual and kinesthetic methods. So we take the same material and present it again. The first quarter note of this measure has a click timed with the music. That is the cue. The kids breathe in here, out there, in here, out there and so on. On the first quarter beat of the measure the teacher pronounces the word, in this case it is "where". There is a pause as that musical bar finishes and then the teacher spells the word: w-h-e-r-e. Then we use the word in a sentence. *Where* is the cat going?" For the presentation of the word, the spelling of the word and the sentence we use normal intonation. Then we move on to the next word with the same pattern but with the next intonation. A whispering, ambiguous, misleading voice. If you have read you know where the alternating intonations idea fits in. When you move to the third vocabulary word it is presented in the same way and with a loud intonation. Then we repeat the intonation pattern for the following words. As we move into this instructional material the kids are reminded to relax, to listen to the music and not to worry about memorizing the words. We try very hard to find some phraseology that will make sense to the kids in terms of getting these words to evoke an image in their minds. That is to say when the teacher says "where", that lets them know what is coming up. Then when she says "w-h-e-r-e" they are supposed to see w-h-e-r-e visually, inside their heads. "Where is the cat going?" They hold a picture of the sentence. Sometimes we ask them "Can you see yourself writing W?" One of the most interesting things is that you see the kids stretched out on the floor, completely relaxed and the teacher says "W" and the kid's hand will rise up off the floor and write "W", she'll say "H", he'll write "H". His eyes are shut, but he is seeing it with his imagination, inside his head. The students enjoy that. After that we have suggestions for general academic excellence in all subjects, together with good health, and count forward from one to five to return them to the eyes open attentive state. Now we have an oral check of the words that have been presented so far. The students just take turns reading the list out loud. That is the end of day one.

Day two is another presentation of the same material. That is to say we spend two days on one chapter in the Barnell-Loft booklet. Again we begin the active session by playing another phonics game. we move on to the second active session and review yesterday's word list by reading it out loud. We have another passive session but the presentation of material is different. We go through the same ritual in terms of having them lie

down, close their eyes and breathe rhythmically. Another one of our visualization routines is used, again designed to help them both relax and start mentally picturing the teacher's presentation of material. Ms. Taylor reads the Barnell-Loft story to them — the chapter from which the vocabulary words were taken. She begins the story on the audio cue and reads the sentence in a very emotional way. We used intonation for presentation of vocabulary, but of course this is different. The story is emoted, read in a very dramatic way. Hopefully, during this long session they will visualize the scenes described in the story. We repeat the vocabulary as previously done and then we come out.

In the next segment, a physically "active" activity, the students read the story orally while the teacher notes their pronunciation errors. After this we have a comprehension check up. Note that the story has been presented to them in a passive state and again in the active stage where they read it aloud. Finally we give them a test, after really two days of lead-up activities. They get tested every other day with a series of eight or nine comprehension questions that are packaged with the Barnell-Loft series.

Question: It seems to me that one thing Dr. Pollack said yesterday was that the information presented was learned in an artistic context first that consisted of a set of material that stimulated four to five weeks of teaching in a suggestopedic way. I was wondering if something like this, if your second passive session, would not constitute that stimulus or complex stimulus that can be reinforced on the second day. In other words, simply make a switch and transfer the second passive session to the first day and the first day's passive session to the second. Is that possible?

Prichard: Yes it is. Or, perhaps we could just swap the position of the first's drama and the first day's passive review, putting the drama last.

Comment: An interesting experiment associated with the psychological reaction from an artistic projection might be if the teacher in the first session read a story that the students would eventually read in a very dramatic and interesting form. Afterwards they could break it down into sections.

Prichard: It's possible, although the commonly accepted teaching procedure for this type of kid is to move from the specific to the general.

Question: Were you using this strictly with remedial reading children?

Prichard: Yes. The youngest were third graders. Mainly there were third, fourth and fifth graders. The type of kids in remedial reading classes are a mixed bunch. We'll get LD kids, who as you may know are not at all unintelligent. There are plenty of kids who have I.Q.'s in the 90-110 range who have learning disorders which keep them from achieving. Plus we get some with behavior disorders. And sometimes we get some EMRs. Unfortunately, the teachers have said about the LDs, "They can't learn, there must be something wrong with them so I'll put them in the remedial class." So we tend to get a mixture.

Question: How long have you given up your physical relaxation exercises that you were doing last year? Were they beneficial?

Prichard: Relaxation by body parts? We did it last year, we don't do it this year. Last year in order to induce relaxation we did both a countdown series from ten to one and a progressive relaxation type similar to Joseph Wolpe. In an attempt to spice it up for kids we had them supply us with metaphors that had to do with body relaxation. Muscles like spaghetti as it falls from your fork. We compared the different parts of the body from the head to the toe, part by part, with things that kids found in their own lives that soft and relaxing. Another example was eyes like nerf balls ...

Lady: Is there a reason you use physical relaxation rather than mental relaxation?

Prichard: I think we use both. Physical relaxation of course does not guarantee the mentally undistracted state so important in the passive session. But it is a good intermediate step. The visualization metaphors we employ now really induce both physical and mental relaxation and as an added bonus, the kids really like them. one that is very popular is shopping in a department store. That is a good visualization scene because there are a lot of colorful objects there. We get their cooperation in supplying material by asking, "What do you shop for when you go to the department store? What's the first thing you look for? Is it the ice cream soda shop? Is it the athletic equipment shop? Do you look for cowboy guns?" After we have an idea of what they like to look at in the department store, then we put together a visualization scene.

I'd like to comment on a couple of things that are somewhat related to Don Schuster's talk this morning about the paranormal

phenomena that may be associated with the teacher who resourcefully utilizes suggestion. We've had a couple of things happen that are really quite interesting. One occurs during the phonics games which require memory: recall the card game matching phonic sounds and words. Even the kids that start poorly become so adept at this game it's unbelievable. I'm beginning to wonder whether some of their own extrasensory perception ability may be stimulated by the amount of relaxation and visualization procedures that we have done. I like to do the activities with the kids, I play the games, I lie down and experience everything they do. When I play these games with the kids, they beat me. My memory is not the greatest but it is not that bad either. The kids are really good at being able to look at that table and pick a card that matches. Another idea we briefly touched on this morning related to Don's talk is the characteristics of the teacher who does the work in the classroom everyday. Jean Taylor is her name. She was a good reading teacher before I ever met her. In addition to being a good reading teacher who can easily adapt suggestopedic techniques to her classes, she is also just a little bit psychic. She has asked me about things that I can't explain, dealing with the students' flow of energy appearing outside their bodies while they are relaxed.

Question: I can see the application of this to development corrective as well as remedial reading, but some of the reading specialists have a question. In developmental reading there are three group levels. We view grouping as particularly suggestive in itself because it locks in this low group and lowers their expectations. The question is, "What do we do about that? How do we adapt this?"

Prichard: The kids we have are already in the lower groups, that undoubtedly does exert some negative suggestive impact. You might try something we have not done yet. We had an interesting conversation at lunch today about orchestrating the Pygmalion effect. During the active session your job would be to set higher expectations for the whole cycle. We spend a lot of time telling them that they are loved, and telling them this process is going to be good for them and that learning is going to be easier for them. We say specific things in these suggestions such as, "You are a unique person, you deserve to be loved and you are."

Comment: Rather than making a direct suggestion that this is going to be such a special situation, that you are going to learn more, how about something to the effect such as "This is a very special class. This is such a very

special class that things are going to happen." Or not even saying that things are going to happen that have not happened to you before but rather, "We are going to accomplish a lot of things. How we do it is going to be our little secret. Just be here and things will happen." The advantage of indirectly stating that much will be accomplished would be that if someone does not accomplish the original expectation level, it doesn't depersonalize the individual. Rather it's raising the expectation of the whole group by means of simply phrasing that the specialness of the situation will contribute. You already have the main effect operating in the fact you are thinking very highly of each one of the young students. Somehow that is also tied in with the authority of the teacher because the teacher is the one saying that.

Question: Are you saying that helps enhance the authority of the teacher?

Prichard: Yes. It does enhance the authority of the teacher because implicitly one is saying "I'm the one who is going to create this type of situation for you."

Comment: Although I think this process is great, I have felt that these kids are such a wide variation, LD kids in fourth and fifth grades who have first and second grade reading levels to kids who are in the average group, that this is not the only way. The lower level kids will show some progress but I do not think it will be as adequate in the long run because they don't know the phonics. Many of them can't hear the difference. They really have to start at the beginning and learn it in a very systematic way.

Prichard: Phonics is certainly important, but I'm not sure that "drill on phonics" is a panacea. Back to the thing Ray was bringing up a minute ago, we were talking about enhancing the teacher's authority, or making better use of the teacher's authority. How many of you can remember the song "School days, school days, dear old golden rule days, readin' and writin', and rithmetic, taught to the tune of a hickory stick?" Okay, think about that. Although the tunes Lozanov plays are classical Baroque and they are unpunctuated by the penal crack of the hickory stick, the idea is the same. It's authority. When you stop to think about it, it's authority utilized in a different way. Authority that is both manifested in a more subtle way and directed toward more humanistic goals but nevertheless, it is

authority. Humanistic psychology is wonderful and I agree with its goals, but if it takes authority, however subtly expressed by the teacher, to get kids to read, then I think we should use it unashamedly. I also think that if we start to define and refine those skills which can be incorporated into a teacher's repertoire which provide more subtle control, then we are starting to take responsibility for getting at what teacher training should be all about.

On Teacher Training Experience at the Research Institute of Suggestology, Bulgaria

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Abstract. The author describes his experience in training with the Suggestopedic method at the Suggestology Research Institute, Sofia, Bulgaria. He refers to the fluid state of the methodology as applied to foreign language teaching, and provides examples of how certain problem situations are handled by teachers. He also relates his experiences of having gone through a French class taught suggestopedically. Prompted by questions from the audience, he describes his understanding of the basis upon which the methodology is structured. He also reviews the history of the rise of suggestion as a significant tool to reach unconscious reserves. He also gives an enlightening account of the role of the teacher in a suggestopedic context and summarizes what he believed to be the essential features of Suggestopedia as a practical method of foreign language teaching. Lastly, he addresses himself to various objections and misconceptions about the method.

I will open this talk by saying that I welcome questions at any time. If I tend to wander from your area of interest, you may ask specific questions that will bring me back; or, you may ask a question for whatever reason you choose. I think this will be an open and truthful way of approaching our subject: suggestopedia.

Suggestopedia is the name given to a particular system of learning, for suggestion enters in to every phase of this multi-leveled process of acquiring knowledge. Suggestion is the single element that unifies the whole process of suggestopedia, at least as I understand it. I will sometimes interpret this process according to my own impressions and introduce occasional speculations. When I offer such subjective interpretations and opinions, I will always attempt to indicate this by my attitude and use of language.

To begin, then, Dr. Lozanov seems to believe that we have an almost unlimited reserve for learning. He believes this reserve is the unconscious. He further believes that the whole notion of learning, the whole notion of education beginning with the child consists more in a total, continuous involvement than in items of information being parceled out piece by piece. He seems to believe that if the teacher can eliminate restrictive assumptions about what the student is able to learn, then a whole new process of learning begins. This process is positive, optimistic, and reinforces self-confidence in the student. Perhaps most importantly, he believes that this process goes on unconsciously.

For example, Dr. Lozanov believes that society, or those forces that most influence our environment, continues to form and educate us almost minute by minute as we continually receive new impressions from our "psychological situation". But these impressions go beyond psychology and enter into the formation of ideals and values which some would designate as "moral" or "character" formation. We are in a continual state of adaptation, of shifting our attitudes in accord with the environment, of appropriately preparing ourselves to meet the exigencies of the situation at hand. Dr. Lozanov attempts to capture this unspoken, unheard, unconscious process of total-attitude adjustment, for we can shift our attitudes into a disposition most receptive for learning. At this early stage of explanation, we must present this attitude as possessing active as well as possive phases.

A specific case will clarify my meaning. The following appeared in a teacher's report regarding her teaching experiences in suggestopedia. There was a young man in one of this teacher's classes who manifested neurotic behavior in that he had a fear of blushing and would actually blush when anyone looked at him, especially the teacher. The act of blushing would cause him further embarrassment because the whole class, which was formed in the shape of a horseshoe, would become conscious of him when he least wanted attention. The teacher told the young man through her body language that she would not look at him. She communicated this message over a period of days. She would regard him only incidently when she was picking up a piece of paper, reaching for some chalk, or addressing the class in general. She would listen to him when the whole class was reciting to see if he was learning the new language. There are also parts of the method which call for an individual recitation and obviously she could not leave him out of these without isolating him, so she would include him as best she could.

Another problem arose between this student and the teacher: she began to take a strong dislike for the student because of his problem. Even so, the teacher began substituting his name, we will call him Tony, in songs and to give him attention without looking at him. She hoped to make him believe that she liked him, for this would strengthen his confidence and hopefully alleviate the situation. She did not convince him, but she did convince the rest of the class. They began to believe he was her favorite, a kind of teacher's pet. When the class became aware of this special relation that Tony had with the teacher, they proceeded to convince him, through their reations, that he was in fact, the teacher's pet. This story has a happy ending because

Tony progressed more towards psychological health in those twenty four days in class than he had in two years of therapy. The point is that Tony's attitude shifted in accord with a shift in the environment which the teacher brought about through suggestion. Someone might say that this sounds more like therapy than a learning process, but who said that these processes were separate or that the forces that can remove emotional and psychological problems cannot also be tapped for a greater learning potential?

Before attempting to analyze the dynamics of subjective communication or how the teacher and the class working together can create the optimum atmosphere for learning, let me share a few of my own experiences in this method. These experiences will give a concrete basis for further comments and will tend to bring our speculations and theory into focus.

The French class I attended was conducted by a psychiatrist who was a veteran of the Lozanov method, a pleasant-looking woman in her late thirties who uniquely combined warmth and formality. Bulgarian was her native tongue, and she was perfectly fluent in French, but she did not seem to understand or speak a word of English. She began her teaching by ushering the whole class into the hallway, and then she began admitting two people at a time into the room. The people who went in the room never came out and those in the hallway were straining to hear what was going on. I finally entered the room before a smiling class, and it was indicated that I should listen to a record in French and act out what I heard. I listened to the record, but it might as well have been in Greek. Although I was in front of the whole class, I just said, "I'm sorry, I am unable to do this." The message was relayed to the teacher and I sat down. I was not disappointed or even embarrassed because I knew very little French, and that was why I was taking the class. Twenty four days later, at the close of the course, I listened to the same record and acted out one of the parts reasonably well. I cannot say I understood every word, but I can honestly say I could piece the meaning together. Another encouraging sign of my progress in French was a written test given before and after the course. It consisted in a hundred vocabulary words, twenty French sentences to translate, and ten sentences dictated in French that were to be written in English. We never saw our scores but in the first test I attempted translating about seven or eight sentences which I badly scrambled, guessed at fifteen to twenty vocabulary words, and drew a complete blank on the dictated sentences. At the close of the course I was able to translate nineteen of the twenty sentences, to rec-

ognize about eighty of the representative vocabulary words and put into English nine of the ten dictated sentences.

My reaction to these accomplishments was rather strange. I have suffered through many language-learning experiences, have been told "no, no, no" every time I attempted to pronounce a word, and had red marks put all over the sentences I tried to translate. I never enjoyed language study, and I have never done particularly well. This time I had done quite well, although most of the class was more advanced in their knowledge of French. In fact the class had a rather awkward spread of proficiency in the language — a condition that the Lozanov method typically attempts to avoid. I felt no sensation of accomplishment because deep down I thought I did not deserve to know French. I somehow felt I had not suffered enough. I believe I have made this connection from the many language courses I have taken, for long toil and language learning always seemed to go hand in hand. I further believe that Dr. Lozanov has proven this connection to be artificial and not necessarily true. In any event, I had learned a good deal of French in a short time, but my negative conditioning would not quite allow me to enjoy the accomplishments.

Other unexpected phenomena also took place with the application of this method. For example, there was a Bulgarian in my English class — a geophysicist — who seemed to understand everything I said in English. He always acted as my interpreter when a Bulgarian teacher was not sitting in on my class, and there was no question in my mind but that he was the best student in the whole group. When testing time came, however, he did not turn out the best, and I really believe that in the course of two or three days toward the end of class, two other students surpassed him in the comprehension and expression of English. One of these students was a coed majoring in physics who did not seem to be doing too well and often appeared embarrassed when reciting. But she got the highest score in the exam, obtaining 590 points out of a possible 600. The second student who advanced rapidly toward the end also appeared somewhat shy and did not seem to understand too well until a few days before the course ended. Her final score was 580. The class average was 520 points, an astounding increase over their initial scores. Dr. Lozanov would often use examples such as these in his conferences and would typically conclude with statements such as "If you think you are going to learn and if you have the right attitude, you will learn." He seemed to be saying that language-learning ability did not really make much difference. For myself,

I am still not certain about the place of learning ability and the role it plays. I am certain it makes some difference.

For his part, Dr. Lozanov is a scientist who has compiled large amounts of data to assure his position and to secure his statements. Questions such as "Could I accomplish the same effect working by myself, forming the proper attitudes and so on." might well receive the answer: "I do not know. I have never experimented with that." What he does know is that a state of expectancy engendered in the student gets results. Furthermore, he seems to think that the learning process, as he has explored it, is largely dependent upon the student-teacher relationship. In fact, we could almost say the attitudes, understanding, hopes, fears, experiences, successes, and failures all exist within the teacher in the beginning. The teacher then projects these to create the attitude in which the class will exist, so to speak. The optimum attitude for learning must first reside in the teacher so that it can enter the classroom situation naturally and be continually sustained. As you realize, many things build expectancy, and Dr. Lozanov even uses music as part of his program for positive attitude formation, for he postulated that music lowers the resistance to learning. He further claims that classical music is best for creating the desired attitude in the student because this kind of music tends to have the same meaning for everyone rather than being culturally based and dependent on various phases of change and fashion. The teacher's influence is prominent even in this part of the learning method.

Question: What kind of information or data does he admit? How does he reach his conclusions? For example: how does he defend his belief that one kind of music is better than another?

From what I understand, he has established a program of music that uses a wide range of classical composers, and I suppose that he would defend his selections on the basis of the evidence he has gathered. It also seems that there are processes of learning, a kind of growing familiarity from the non-specific to the specific. The music seems to create a non-threatening environment wherein the student can gather impressions of a non-specific variety. The music that accomplishes this best according to measured experiments is the music Lozanov uses; at least, this is my impression.

Question: How does he know this has happened? (the desired learning process comes about) How does he gather the data?

We could use the popular analogy of programming a computer. Some ways of programming a computer may be easier and faster than others. The criterion might be: how long does it take

to get the desired results. He uses the way that programs the human computer most efficiently. The instruments are reports and testing. As for as music is concerned, it seems to scatter conscious attention and during this relaxed stage the teacher reads the lesson in conjunction with the music. The music seems to code information effectively in this relaxed state.

Question: I am still puzzled by how his (Lozanov's) mind works ... I still wonder how I know something is indeed necessary. Am I making an inference based on achievement over a period of time? By correlating variables and saying there is a high correlation so therefore there must be something, although I can't say that there is a cause and effect relationship. The likelihood that the appearance of this miracle here and there will indeed produce something but I can't be sure of that.

Up to this point I may have given the impression that there is a large mass of data, a large mass of conclusions and the two are connected by vague or hopeful inferences. I will try to be clearer. The method is highly structured, and each part of the structure has a specific purpose. In spite of the overriding or total effect of the system from the student's point of view, there are various parts which can be measured for their effectiveness according to specific tests. The very first part of the lesson plan, for example, calls for going over the material with the students. This phase is called "decoding" and may only last for twenty minutes or so. The purpose is for the students to gain a familiarity with the material. I did not have the opportunity to go into great detail with Dr. Lozanov about all his experiments, but one might suppose that "to gain familiarity" becomes more specified with time and tests. At this point let me propose my own understanding of what goes on in experimentation and testing as I pieced it together from my exposure to Dr. Lozanov and his Bulgarian colleagues.

Let us postulate that factors A, B, C, and D in combination gain the most effective results in "gaining familiarily." This state of familiarity may be defined in terms of recognition of words, phrases, patterns, and sounds of the new language. First students may gain in their recognition as factors are added, subtracted, or changed in combination. Later each factor can be further identified and separately evaluated regarding its specific contribution. In this way a cause and effect relationship would be set up between individual factors and individual effects. Many of these effects might be grouped together under the general heading of increasing or furthering the expectancies of the student, creating a non-threatening atmosphere and so on. The point is that an evaluation of factors is possible with continuing experiments,

analysis, identification, and isolation of elements and their effects. I can evaluate factor A, for example, when I add or subtract it. The lingering problem is that we are dealing with a human situation rather than controlled experiments in cloud chambers or test tubes; still, analysis and identification are possible. This is the kind of testing that was going on even as I was taking the course, or so I perceived it. It may be that Dr. Lozanov would explain the process differently, but these are my impressions.

Let me give a little more history of the Lozanov method as I received it in Bulgaria. This may clarify my point of view. Dr. Lozanov was a practicing hypnotist for some fifteen years, and he still has some black and white film of some of his experiments. It was these experiments that convinced him of the strength of the unconscious. (The term "unconscious" is generic and it may sometimes coincide with the popular term "subconscious" (One experiment he had on film was of a 55 year old woman. He hypnotised the woman and showed her a key. Then he told her that after she was brought out of hypnosis and he showed her this key again, she would immediately fall asleep. He also added that she would not remember any of these suggestions at the fully conscious level. He brought her out of the hypnotic trance, talked with her a little while, and then reached in the pocket of his frock coat and produced the key. She looked at it for a moment and then fell asleep. If you are wondering how I understood all this in Bulgaria, I hasten to add that the movie had a musical background and was narrated live in English. The movie went on to show this same woman and two other patients receiving the suggestion that they would feel no pain. He then proceeded to pinch their skin one by one below the thumb and to push a needle through the small tuft of skin. I found myself cringing as the camera focused on the needle being forced through the individual's skin, but there was no sign of pain and apparently no memory of the incident as each patient followed Dr. Lozanov's suggestions to the letter.

Since hypnosis did not seem appropriate nor practical when dealing with groups of people, Dr. Lozanov made the transition from hypnosis to a normal state of consciousness. That is, he felt certain that a person could receive suggestions in a fully conscious state and these suggestions would be just as effective as if this person were in a state of hypnosis. He further postulated that the person receiving the suggestions must have a special relationship with the one giving them. He thought that the receiver of the suggestion must admire, respect and have full confidence

in the one giving the suggestions. Dr. Lozanov had a unique opportunity to prove his point.

As a practicing medical doctor he had some patients who had been coming to him for many years. One man who had a great respect for Dr. Lozanov had to undergo surgery but his physical condition made anesthesia dangerous. Dr. Lozanov told him that he could banish pain through suggestion while the man was in a fully conscious state. They tried a few experiments in blocking pain in certain determined areas which they would then prod with a needle or a sharp instrument. The man claimed he felt no pain and manifested no signs of pain when they proded him. They set the date when they would actually perform surgery.

Dr. Lozanov has the operation on film, and the frankness with which it was filmed leaves no doubt in one's mind that the surgery was real. The man was lying on an operating table fully conscious with a kind of high collar so that he could not see the surgery. Occasionally Dr. Lozanov would talk with him while other doctors performed the operation. I believe he told us that the operation lasted about an hour and during this time the patient experienced only about a minute of pain which they successfully eliminated with a placebo. The film went on to show the scar and stages of the healing process which they claimed was greatly accelerated. The point is that the explanations we offer for this operation or for the Lozanov method become more believable when the process is arranged in an orderly cause and effect sequence with the various parts and causes distinguished and explained. I believe Dr. Lozanov continues to explain the processes he employs.

We have been discussing various aspects of the Lozanov method, piecing together little by little the practice, theory, and how they are related. Let me now attempt to present the larger picture of this method, as I understand it, beginning with Lozanov's beliefs and interpretations and then showing how these pertain to the actual application of the method. The Lozanov method is founded on trust and honesty. The teacher is perfectly honest with the students and is dedicated to their advancement; he or she is also genuinely interested in their development. This deeply positive and genuine attitude becomes manifest through the teacher's approach, through his or her concerns, through all aspects of conduct; in a word, the teacher's attitude becomes known through suggestion. This suggestion is a kind of primitive and foundational language that we have long since taken for granted. This fundamental language tells us, for

example, whether the other person is interested in us, whether we dare take up his time, whether he likes us and is concerned for our welfare. In fine, it tells how to adapt ourselves when relating to this person or what our total stance toward this person should be. In the classroom the teacher's attitude determines my attitude.

Being in this key position, then, the teacher assumes a certain role; more exactly one might say that the teacher has to be a certain kind of person. Ideally the teacher should command respect both for this personal way of life and for his knowledge. He should be admired and even sought to be imitated in his degree of accomplishments and for his high standard of living. The integrity of the teacher cannot be broken in parts so that he or she has a kind of uneven or imbalanced effect which might lead to comments such as: "Mr. Jones certainly knows his subject even if his personal life is something of a mess." This attitude or tone of the teacher relates to the total effect of the Lozanov method to which we referred earlier. The effect of the teacher is not parceled out between professional life and personal life, for when an individual speaks, every part of him speaks, not just the educated part.

Dr. Lozanov seems to believe that we do not really become educated in sections. Emotions, feelings, ideals, information, attitudes, fears, surprises and many other elements comprise every situation, and we cannot isolate these into bounded areas. We are human beings working with a human situation. Therefore, the total trust of the student is based on the total assessment of the teacher and unconscious communication thrives when there are no doubts, hesitations, or blocks between student and teacher. The relation between teacher and student must be free of all exploitation so that the teacher's motivation cannot be subordinated to personal gain, ambition, or sexuality. The students must be in process of adjusting to a situation which is for them and for their good rather than suspecting or "unconsciously adapting" to a classroom atmosphere that is based on the ego or ambition of another person. How would they ever know, someone might ask, if the teacher was a good enough actor? How do we ever decide that some people are interested in us while others are really interested in themselves? A moment's reflection will show the difficulties involved in sustaining a pretense; it is really much better to be genuine.

Some people might object to the fact that Lozanov does not seem to allow a separation between private and professional life, and they might say that it is actually a violation of privacy to de-

mand anything more than a good professional performance. Lozanov may well say that he is not demanding anything, but merely describing a situation as he believes it exists. In short, if we relate only to the "teacher" part of the personality, then we relate only with the "student" part of ourselves. Lozanov, to my understanding, wants a fuller, richer relation which he can then use for the student's advancement. He further believes that the role of the teacher should be formal rather than "trendy" or risque. He even advises his teachers not to associate with students on a day to day basis during the actual period of instruction, but rather to maintain an attitude consonant with an idealization of the student. Perhaps there is a myth involved here but one begins to see the advantage of actually being genuine and living in accord with high standards as these are commonly accepted. More than this, the ethical side means non-exploitation and taking a genuine interest as explained earlier.

Question: Does he say that when we create situations or when we actually use a language we are not actually thinking about it?

The theory, I believe, is that you are learning even when the language is marginal because the involvement is greater. It seems safe to say that Lozanov prefers a greater involvement of the personality to a lesser involvement. When we are actually in a situation, actually trying to express ourselves, then the communication is real. The reality of the situation does more to impress the mind and emotions than does recitation from a page. This is why the teacher, the group, the atmosphere and so on are all stressed. The full spectrum of life is being pried open, so to speak, into an everwidening gambit of actions and interactions. The teacher's tone-setting contribution also figures prominently in creating this openness. Perhaps we will also have time to talk about the actual method itself and the activities that the student and the teacher perform together.

Question: Could you capsulate or summarize what you feel are the essential features?

I will try. Let us divide the subject into two halves for purposes of explanation. The first half I will call the human side which is dominated by the authority figure of the teacher. This authority determines the atmosphere, and the authority is freely granted to the teacher by the students because they feel he or she deserves this authority. The situation comes to this: the teacher appropriately expresses to the class mainly through the power of suggestion, implication, overtone, and even expressly that his or her dedication is primarily directed toward the good of the class.

The class then responds by giving the teacher the kind of respect appropriate to this level of dedication. The class thereby bestows upon the teacher a tone-setting quality that he or she will use for the good of the class. The whole situation results in a liberating atmosphere that tends to facilitate involvement and greatly increase the learning potential.

The second half of the subject is the application of the method. The text book consists in a number of dialogues and the words "lessons", "recitations" and the like are always avoided. At the very beginning of the course everyone receives a new identity consisting of a name, address, and profession in the language being learned. In the class everyone is always called by his or her new name, and each student tends to assume a certain pose in regard to the others. This new identity also gives the students the advantage of making mistakes in someone else's name. This new set of personalities tend to relate in new and fresh ways so that the atmosphere is charged with a kind of new life. In reality a kind of new world has been created, a world that is free from ridicule or other inhibiting factors. In this setting the course begins.

The teacher then begins "decoding" the first dialogue. The dialogues are all translated on the same page in a column running parallel to the text so there is never any confusion about what is going on. The decoding consists in the teacher reading the dialogue slowly, distinctly, and somewhat dramatically. Certain segments of the dialogue can be acted out, recreated for the students, and emphasized in accord with the teacher's personality. In this phase the teacher is generally the whole show. He or she may have some specific grammatical points in mind and these become emphasized through emphasis of words and the meaning of the text. The terminology often used in explaining the learning process is "first plane" and "second plane". The first plane is the actual meaning of the word and the second plane refers to the subconscious impressions being made. Both of these planes are kept in mind.

The second phase of the course concerns the so-called concerts. There is a moment of silence and then classical music begins to come through the speaker system, usually located in the front of the room. The teacher reads the text in accord with the music, that is following the rise and fall of the music as it builds towards a climax and then continuing to follow it in its descent. There is hope in the teacher's voice which grows into expectancy and finally culminates in a kind of triumph. This exercise amounts to a kind of dramatic reading which might seem

somewhat forced to a listener who knows the language well, but to the learner it has a surprisingly pleasant quality. In the first concert the students may follow the text in their books, but during the second concert all books are closed and the students are encouraged to listen to the music without attempting to follow the teacher's reading. The second concert follows immediately after the first. In each concert the teacher reads the same dialogue from beginning to end. The first concert is slightly more emotional, and the second more restful. These concerts often conclude the classwork for the day.

The daily sessions are three hours long. A half hour break divides the class into two sections of an hour and a half each. With the exception of certain days, each day begins with the "second elaboration". Elaborations are generally considered an expansion of the material. This second expansion of material consists in going over the dialogue piece by piece, reading it, letting the students assume different character parts that occur in the dialogue and act them out in groups of twos or threes. The class usually consists of twelve people, six men and six women. Sometimes a group will act out a part in front of the rest of the class. There is also an introductory session in which each student recites individually answering some questions about the dialogue. In the beginning the teacher may well use the very words of the dialogue to ask a question, and the student will use another group of words in the dialogue to answer. This section of the learning experience is somewhat open in that games, such as calling each other on the telephone and speaking in the new language, are played, and sometimes songs are sung. The new world is a happy one wherein the teacher never contradicts nor in any way embarrasses a student. This last point is one that Lozanov's teachers never grow tired of emphasizing.

Another important phase of the second elaboration is the large sketch. This sketch is based on the whole dialogue and involves a large number of class members. Slower students are given easier parts in which they can succeed, and no one in the class is ever excluded from all sketches in front of the class. The spirit of the class is always kept optimistic and the teacher must continually create the situations and then step back. There are many suggestions of games and the activities given the new teacher. Previous to the large sketch there is usually a short dialogue that comes over the speakers. The teacher indicates that the class is ready for concert music and the short dialogues by pressing a button cleverly hidden on the arm rest of the easy chair in which she sits. The entire class sits in comfortable chairs

with headrests. There are no desks or furnishings of a typical classroom other than a chalkboard.

The short, spoken dialogue is also used as the basis for discussion and reenactment among the students. The students are also asked to read the text aloud from time to time, especially the dialogues already mastered, for this encourages them by showing them how far they have advanced. This is the general way in which the ten dialogues are completed in a twenty-four day period. The outline of activities, then, is as follows: the first elaboration which includes decoding and concerts one and two; the second includes going over the dialogue piece by piece, a large sketch, a dialogue coming over the speaker, and reading. Many games and other activities are introduced in the second elaboration. This comprises the second part of our subject or the application of the material.

In conclusion to this brief presentation I would like to address some of the objections I have heard regarding the Lozanov method. I have heard it expressed that this method of learning used to include deep breathing exercises and yoga positions and when Lozanov left these behind, he lost the effectiveness of his method. This objection sounds very strange to me because yoga and breathing exercises seem forced relative to the free exchange and the refreshing rapport I experienced in classes in Bulgaria. Besides Lozanov's theory corresponded in a point per point way with the application of the method, and when he says that previous forms of the method were left behind because they were not as effective as the present form, I find this very easy to believe. To say that the method lost its effectiveness is in contradiction to my experience, because I experienced a very effective method. I cannot imagine how deep breathing exercises would further enhance the present state of suggestopedia which is much more outward and socially oriented in spirit. It would also make sense to ask those asserting that the method deteriorated to give us some statistics regarding its former effectiveness. The statistics regarding its present effectiveness are in plentiful supply. In any event, my visit to Bulgaria convinced me of the efficacy of suggestopedia and tends to make me agree with Georgi Lozanov when he says that mankind has an almost unlimited reserve for learning.

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Practical issues in adapting Suggestopedia to an American classroom.

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Abstract. The author presents issues encountered while adapting Suggestopedia to his classroom at the junior high school level in Des Moines, Iowa. He also describes his personal history of involvement with the approach by outlining his early application to mathematics, then an experience with two youngsters with learning problems, and his current approach in science teaching. Problems found in adapting the method from a foreign language context to a junior high school one are presented and also discussed.

My name is Charles Gritton if I haven't met everyone; I hope that I have. I represent here and now on your program some applications of S.A.L.T. or Suggestology or Suggestopedia, whichever name you prefer. I would like to take a few minutes to explain that.

Before I start that, I'd like you to do one of my pet things. I don't think you have to stand up and stretch, but I'd like to ask you just to sit quietly, close your eyes and take a trip with me. South of Waycrosse, Georgia, there is an area of wilderness left in America. We visited there a few years back and I'd like to have you walk the boardwalk, and look at the water of the Okefenokee Swamp. All around are the cypress trees with Spanish moss and mistletoe growing on them. Brownish-red water is underneath the boardwalk; we can hear the birds in the trees, and there's sunlight filtering through the tree cover. Once in a while we hear a noise off in the distance. I know it probably sounds quite a lot like a pig, but to someone who has been in the Okefenokee Swamp, they recognize it as one of the alligators that are swimming around in the area. As long as we stay on the walkway, we'll be safe and we can enjoy the stillness and quiet of dawn. Once in a while we hear the rumble of what we think is lightning and thunder. The sky is clear and blue, and if we listen for that rumble and the roar, we soon identify the bull alligator, warning all the other bull alligators out of the clearing. What a quiet, peaceful, restful place for us to be. Most of us are a mile away, but I think we'd better come back and talk a little bit about Suggestology and Suggestopedia.

One of the things that is missing in the manual that you have there, is a list of a series of records that's out. They are entitled

The Environment. There are eight of them; eight different records. And they actually are just that: various environments that somebody has recorded, usually a half hour in length. This particular side is 34 minutes and 20 seconds long and the other side is 34 minutes long. They have such titles as "The Ultimate Seashore," and "The Optimum Aviary." There is a beautiful one called the "Tintinabulations of the Bells." Another one is called "Dawn at New Hope Pennsylvania," my kids just love that one, because you can really sit there and be relaxed. On a clear winter day, there's nothing like a bunch of birds singing to wake you up. So I use this *Environment* series, although they are not listed anywhere in the book. The kids particularly like "The Country Stream." I haven't tried "The Heartbeat" with them yet. And I don't have all of them, I guess I should put it that way. But these are available locally here in town at department stores and should be available anywhere; this one I happened to buy in Atlanta, Georgia, our last trip down there. But if you want real good accompanying music, I thought I'd just talk and let the record play. And instead of listening to me, you guys should go back to the swamp. I don't know which one of us is the stickiest but ah, the entire record set can be used as a very useful tool to set mood and to calm the students' minds. Some students identify quite quickly with the sound and situation because they have been on sailboats, or been at a mountain stream where the creek is running and gurgling by. And rather than your sitting around and building the imagery, rather than your trying to make a verbal story to calm their minds, the record does it for you. And sometimes the kids will get into a friendly discussion of what we should hear today, because the kids have their favorites. We have to rotate them and try to have at least a new one each day. I've got about ten different sides, and I have it on almost all the time I'm talking. I tell the kids the same thing that I told you. If you don't want to listen to me any more, stop and listen to the birds. I try to make a real relaxed atmosphere and that helps a great deal.

Once in a while this teacher has to stop. Well, we use a symbol in my classroom, we call "time out" because I'm upset or I'm mad; someone perturbed me and I'm saying, "Hey!" I've been known to go clear over to the desk and sit down and close my eyes. I get a chance to sit down and calm down. Most of the time I find that I don't get as upset as I used to, because the records help me as much as them. So I use these records during all the mind-calming. As they say here, "It's an extra vehicle."

Now you can use the Zen breathing; I've used the Maine-verbal pictures, walks in the woods; I used them all. I'm just lazy, I guess. I find that the old alligator interests the kids and they just keep wondering when he's going to talk again. They get bored with me, they got something else to do that's pretty pleasant.

My experiences of suggestology-suggestopedia as I call it, has been a team-teaching effort last year in eighth grade mathematics. Our smallest class that Karen Cross and I had was fifty students and our largest was sixty-five. We did not do a very good job of utilizing all the parts and pieces in that work, but we found some real benefits as far as classroom teachers are concerned. I gave them an attitude survey and I got some attitude "no changes." When I gave them the survey a second time, at the end, I don't know how to interpret the changes. I did the same thing again this year, a survey about school. Again the kids changed drastically, but I'm not sure I know how to interpret this. I'm not going to talk about the attitudinal changes that I tried to measure, because I don't know enough about giving a good vehicle to measure this, but some things happened very quickly two or three days after the beginning.

Karen and I took one class under Don Schuster's direction and tried these physical and mind-calming exercises and the early pleasant learning re-stimulation preparation. Just those three parts. We really reached the kids a whole lot better. But we don't feel we had enough to the rhythmic breathing and the intonations and so forth. We weren't confident enough in ourselves to throw that into our mathematics program. But just those first three calmed those kids down to the point where they would sit in class and do math. For some of the kids, it was the first time they had ever tried, and when they tried, they succeeded. Before that, they had never sat down and tried; they had always been very frustrated. So in January I asked Karen to be an observer, "I'll take the first few days. I want you to watch and I want you to tell me what you feel." I should tell you that it was Karen Cross's first year to teach school. I asked her, "When you feel that class attitudes have changed, when you can take any observable measure that you want, come to me and tell me when our other classes, our previous control classes, have changed, and are like our experimental class." She was to tell me only that in the classroom situation there was a distinctly noticeable difference.

So the first day we told them what we wanted them to do, and than they heard other kids talking about it, so it was a pretty

easy lecture that day. The second day we started doing it and we really didn't get a lot accomplished in terms of mathematics. Now we hadn't really planned on getting too much because the kids had some questions on some exercises. Now, because of our crowded conditions we couldn't do some of those, but Don suggested a few others. But the third day, Karen walked up and looked at me and turned around and walked away and never said a word to me. Now on the fourth day she said, "Now I was right. Yesterday the class changed." She said, "Everyone of our classes now are different than they were three days ago." So that's all the longer it really takes to settle kids down and that's with classrooms of sixty-five.

You do have to sell your procedure to the kids. It does take a little time to do your selling. But once started, the effect was just wonderful. We were doing what we thought was reasonable teaching for a change. The kids were in their seats; the kids were bringing paper and pencil, they were doing their assignments, they were trying. Their frustration was more with the teacher; not getting to them to help with their questions; hands were up in the air. There were no discipline problems, they just melted away because the kids had their nose buried in a book. Of course, we had also thrown some of the trouble makers out before we started the experiment. But that's not quite fair to the kids for we worked with them. And the methods worked very beautifully.

Now, this year we did it a little differently. This year I'm back into Science; I'm not in mathematics. Karen brought another man into the team this year and he refused to go along with some of the things we're saying and so she's very frustrated. She knows you can have a quiet classroom with this. They have had to divide the classes in half, and no longer can they have team-teaching because the man teacher refuses to do any of these things. He doesn't understand; they're new to him, they're foreign to him, he feels insecure or something. And he says he wants no part of it. So she stands around very frustrated because she can't do what she knows how to do in a classroom situation.

I'm up in Science; we're doing a lot better job in Science this year. We're using more of SALT. We've been receiving complaints and you can ask Karen Cross and Sam Ginn, if they have heard some of the teacher complaints, "I use up all the goodies that the kids have and I leave only the bad." So when the kids go to their other classes all the "good" is gone and there's nothing left but "bad" to take into the classroom situation. So in the

teacher's lounge they criticize it; they figure I'm using up too much of the kids' "good." Some kids don't have very much "good," I should let all of the other teachers have a portion of their "good." I don't believe that personally. I think it is the way you present your class and if you try.

Before I go off onto those things I want to talk about triangular presentation. I want to broach a frustration that I have. I said "mind-calming" to you folks and I want to object. I have said "mind-calming" to my students now for two years and every one of them objects. Their minds are calm. But what I'm teaching and trying to get them to do is "transcendental meditation." If I just knew what I was doing, I wouldn't be so confused. Without checking into books to see what this "transcendental meditation" is, they would tell me I'm not even close. But the students are satisfied because of this popular sell of Transcendental Meditation. They know what I'm trying to do to them, and I've never been able to correct that. So before you go and try any of these things, let me warn you that the "sell job" has been done. The media effect of Transcendental Meditation is going to take its toll on your "mind-calming."

The students just do *not* realize the difference between the two. That's the only complaint we've had from parents of 170 school kids this year on an every other day basis. We've had two parents complain about meditation because it's against their religion. So the kids have bought it completely; the parents apparently are not complaining. At least I have not heard of any other complaints if they have made any. So it does work and it can be done.

Another problem that has come up in my class this year has been attendance. Now I have always been a believer that students have to make up some work if they miss a day, in case something should have been happening that day; you should have to read a page or do an exercise or something of this nature. This year I have a real classical problem; I think all teachers experience it, but some much greater than others. We cover so much more material in a given day. You walk back and say, "We've just finished that chapter yesterday. We took out all the key ideas we gave in terms of a demonstration or a lecture or a laboratory experiment or something to summarize it briefly." It depends a little bit on my organization of the day; some days we do nothing but vocabulary for instance, or maybe it's spelling. The kids in the last vote said, "We want to turn in our spelling

tests today." Ninety percent of the hands go up "yes," because I know they got 100% or missed just one word. They're spelling up to 90% and 100% right, and the other kids are sitting around. I ask, "What do you guys mean; you can't spell in Engli h class?" "Yeah, but we can spell here because you ask us simp words like 'phosphorescence' and 'photosynthesis'." You don't give us those hard words that the English teacher gives." I'm starting to wonder what kind of an argument that is.

So when the kids go to turn in their test papers, they like spelling lists, because they know that's the day they are going to sit and relax, go over the words, write them once, try to get a quick mental picture with them. I don't do such a good job that Don Schuster does as the words come from students the day before and I don't have time to give all the imagery that I need to allow them. But they're into it now, they're adjusted to it and they build their own images. We go back and in the passing of five to seven minutes, we can cover 50 words. After the third class period, they can take about 50 words comfortably. Giving them 50 words a day and having them spell them 100% right, it does not take you very long to finish a pretty lengthy list. It makes them feel a lot better about taking a test if they know they're not going to get marked off for mispelling a couple words. But they always hope to and ask to turn in their spelling test, "We get a good grade if we turn in our spelling test." Now they check their own papers in my spelling class; I have yet to find or observe one changing an answer or a spelling word. The poor spellers are usually the ones that want to turn in their papers. To the kids that usually get 100%, it is just another 100% to them, just blase stuff to them. But to a kid who normally gets only 60-70%, who is failing in all his other classes, here he's getting at least a passing grade, and he's coming on real strong.

One of the points that I wanted to squeeze in here was on attendance and I slipped off of it. When you cover that much material and when kids are gone, they can't handle it upon return. So I've got two kinds of attendance problems. One, the kids don't miss, they come to the class when they're sick and probably should be gone, or two, I'll have a kid that will never come. Now I have some kids in that maybe normal range of two to three absences a semester. But I have kids that are missing my class 90% of the time because they didn't understand what happened before, they dislike school, they dislike learning. To me that is a real critical point, and I don't have a solution for it yet. We need another teacher or two around the building to talk to the

kids and try to get a better image of themselves and the school.

I was telling Ray Bordon about a little boy that I was having trouble with. He was supposed to be in my class 17 days and he missed 13 of the 17 days. I tried to tell him orally, "I'm afraid, son, that you're failing." That upset him; that I threatened to fail him. And so he went down to the administration and they called for a conference. We had the conference, and the boy is physically small for the eighth grade. We got these 6'2" giants and he's down here. They called me out in the hall to have a conference with him, and I didn't even know what I was called out of the classroom for. So I squatted down so I was lower than he was. The vice-principal knows that I'm a little bit of a kook anyway and he stood there towering over us for a while. Pretty soon he got to looking at me and then soon he also squatted down. We were both on the floor. I said, "Son, you got to make up your mind. You're the big person here." Just changing our physical positions to be beneath his miniature stature caused the kid all kinds of frustration. I thought maybe we had gone too far; he couldn't handle it. He said, "I can come to class any day of the week that I want to." "Well, do you want to?" I asked. He said, "Yeah." "Okay, then. Let's go to class." But all we actually had to do to reassure that kid was to become smaller. Really, he didn't have to look up to us to make a decision. The vice-principal walked away from me just shaking his head and mumbling to himself.

If the kids come to class, participate in class, then we all have a good day. In the classroom, we have a relaxed atmosphere, I don't always succeed at it, but we work at having a relaxed, pleasant place. My classroom is arranged in a circle, and I'm usually demonstrating out in the middle. I'm very awkward standing in the middle of the room like this any more. I don't do it very often. Be careful. . .

Can I ask a question about the attendance? (Question from audience.)

Sure go ahead.

In Bulgaria, if kids miss a few of these classes, what happens?

As I say, I see it as a problem; the makeup students don't get the usual classroom promise and assurance. You certainly create some problems for the kid trying to come and do makeup work over the voluminous material that you have covered, particularly in Bulgaria in a 45-minute session or a full hour class period. They're so far behind that they feel that they can't catch up.

I think that Ray's experience was that they could catch up, but only if they missed one day. Our school is not known for its high attendance any way. I really feel I'm aggravating the problem, not solving it. I want to make sure I say that honestly at the very beginning. You start going over the material as fast as you can with the Lozanov method, and you've got a really serious problem with attendance, you better start doing something with this. Make an agreement, that ahead of time, you have your school work done. I have kids that come here sick and I've actually had to take kids out of class. I tell them "No, you can't come to class today when you're turning green; you've got a temperature. The nurse says you have a temperature of 103°. When you get sick, you belong at home." But yet the kids feel they need to be here. Now if we're doing some kind of experiment, they can make it up after school and do some kind of makeup. However, when the teacher starts making a presentation for a full class period, they know they are going to miss something. It's very real to them, too.

How would it be if it were taped? Put on a tape recorder? What would you say? (Question from audience.)

How would it be on a tape recorder? Well, it would be all right in some things, for example, the spelling lesson or something like that, all lecture and no demonstration. But I find in science class, a demonstration works the best. I find some science equipment, some apparatus and we make up names for it. We don't necessarily use the proper scientific name for the piece of equipment. It would be meaningless for some one to listen to that on a tape, because we have had something physical to see or to handle. One of the things I find myself doing more and more is passing things around the room while I'm lecturing. Thus they can look at something and handle it and still hear me. They write notes to each other while I'm talking all the time, so why shouldn't they be able to pass around a pipe, for example? They work real well together in teams, only I have some trouble with my teams now. I've tried some of this for my laboratory work. Teams that have had good success always want to be back together again. I can't readjust the people to restructure my team situation. We have some four and some eight people experiments that we do and they're pretty well fixed on group membership. I really have to step in and start being very authoritarian and dictating to change people's team assignments. They feel comfortable with their other teammates. We try to get this identity to them. If the team gets a good grade, they don't want any of the others on the team. So this is another little problem that comes

up when a kid is absent; he wants his whole team to do it over again with him.

One of the problems that I have in our school is that our school is set up on a 47-minute class period. I expect everything done in 47 minutes and that's the end of that subject area. The kids move on down the hall to their Spanish teacher or their English teacher somewhere else. That is not enough time to do all the structuring that Don normally suggests. By the time you try to put in an active presentation and a review test; by the time you try to squeeze all these things in and still stimulate the students to ask questions, I don't object to your interjecting if I said something right. I feel that I've done my job. I make the kids want to think; I want them to react. It ruins a lot of good lectures. You don't get covered what you thought you would. My notes look terrible.

But then there is the second problem that I have with the kids in my classroom situation which I hope very few people have. I have them every other day. I have them on the odd day or the even day of the month. So I have them two or three times a week. So again, I'm disjointed drastically. Everything has to be very capsulized. I have to have my practice session, I have to have my review work, I have to have my full lecture, all planned into about 40 minutes. It really changes how much you think you can cover. I started originally to shorten it up, and now I find myself lengthening it out again. Now I'm having to put in more and more material. You can start doing this, because the kids are going faster. And so the time you spend ends up being received well on the other end. Yes, at the beginning they take it a little slow. It took three days in a classroom of 65 kids to have a noticable difference in conduct, citizenship, bringing paper and pencils, and number of books that are opened.

It is just that quick and that real, if you make a reasonable sell job. Many of these points that I have used are to try and catch the kids' imagination. I like to try to use TV, Madison Avenue. They sell an awful lot of cars there cigarettes on television. Why can't we use some of their techniques in class? The kids object if we use or say something three times. How many times did they say "Dial soap" last night in the commercial? How many times did they repeat it? The kids come back the next day, "You know last night, they said 'Chevrolet' six times." You got them counting the number of times. Then they say, "Why don't you say things three times?" They don't object a bit. They also do a little more checking and they say, "Hey, you're right. Maybe you're not saying it enough times. Don't tell

me one time, they tell us three times to sell us a car." So the kids after the first day had no objections, if I did what they do on television. The kids sit down and relax. Aren't you calm and relaxed when you sit down and watch television? They're not overly concerned with the content of the program. But how many shows build up to a climax and they're ready to stab someone with a dagger and then you have a commercial. You have to wait until after the commerical to see whether or not the person really gets stabbed. On almost all TV shows now it's the closeup parting scene where they stick the commercial in; then they pick the action back up after the commercial. So when you give an example to the kids, they do a good job of following my suggestion.

Okay, at the beginning students are going to take a little more time with preliminaries than later. Once the kids understand what you want them to do they go a little faster. I've been known to have classes that do the exercises and I have to go do something; pick a record out from a set of records there; pick what kind of background music they want, sit down, calm down, and let's watch our breathing. You're familiar with your breathing, come in, watch it go out. Say "in" when it comes in, say "out" ... this focusing your attention idea really is an alpha generation trip that we're talking about. The familiarity of it, the ritual of the actual exercises is very necessary. I'm saying what we're really doing is Lozanov. At the beginning of the school year, I'll do it every day.

Now this time we're going to do an experiment where they are going to be active, they'll be underneath the tables. Did you ever stop to figure out how seven teenagers could fit underneath one of those tables? I had 14 under two. So that would be seven per table and I got to looking under there, and then I decided I had better not look because the boys and girls were all mixed up pretty well in that pile. So when we're doing something like that, there is nothing to talk about to calm them down. You deliberately ask them to get up and be very active and to become involved in what's going on. I would not do this kind of exercise every day. But any time we're going to have a test or we're going to have a lecture, or we're going to have a presentation of material, yes.

Lady: If it is a ritual though, something that they felt comfortable doing ...

Charley: Yeah, often times they will come in and ask, "Can we please, you know? I got a headache, I got a pain." And the students will ask, "Please do it today." Okay, fine, if they want to. I see five classes a day, maybe I'll do it in two, three, maybe

I'll only do it in one, because I had not necessarily planned that we needed that. And if I didn't plan for it, maybe I'll hurry it up a little bit, a little bit faster, or shorten down the amount of time for the sit-down. I'm very careful to make sure the hands are in the lap. I don't like to see the kids interlock their fingers, but they should lay their hands down in their lap. Don't be playing with their pencil, because you'll never get anyone near the alpha state with a pencil in their hands. They'll sit there and start clicking their pencil, tapping it on something. They're as nervous as we are and if you start, "Now we're going to sit down and listen to that record and not do anything for two or three minutes," most of us would be uncomfortable, fidgety in some way. I tried music at first and music works real well. I didn't know what kind of music to try, because I didn't have Bancroft's book yet. I tried all kinds, but don't try marches, let me tell you, and don't try anything that has a real good, strong, jivey, rhythm, because those the kids can pick up their feet and start marching right across the floor. I tell them to listen to it, to enjoy it. If you have a march, you got 65 kids marching in their seats. Everyone is just active; you can see them physically moving to the rhythmic beat, so I would advise you to use the Environment records; the kids like them. I don't have them all. The ones that I have, the kids pick and choose. There's one, Tintinabulations, I hope I'm saying that right, The Bells, boy, I thought that one would be a little bit fruity, but five different tones of bells rung intermittently as somebody thought they ought to strike the bell. And for a half hour they just stand there and I've never been really able to anticipate which bells; there's no rhythm to it, there's no melody to it, but the kids just really love it. Some of it is quiet, with long, ringing bells and the man that sold me the record said it works. And I say, try it: the kids enjoy it. I didn't think they would, but I didn't think that they would enjoy the alligator either. I've been to Waycrosse, Georgia, and I've walked these stately gang planks that are built through the swamp seven miles long and I want to go through in a canoe, but I haven't got that done yet.

When they've learned to calm their minds on some of the things besides the early learning restimulations, try the mountain top, the sunrise, or the walk in the woods. The kids really enjoy the walk in the garden and there are some rose gardens that they're familiar with. There are some other neighborhood gardens that they have seen where they go pick out their favorite flower. Some of this really hypnotizes the kids. They really reach out and they want to smell them. I say, "Do you want to smell your flower? Pick it up and see if you can smell it." They are so

engrossed in their own thoughts. But now when I say, "Let's go for a walk, let's go to a garden," I may describe our walking up to the shrubbery hedge with the sun shining very brightly. We step through this opening in the hedge and there's this beautiful garden with flowers everywhere you look. Go find the one you like the best. You walk through the garden. Their eyes are closed and they keep physically looking for the pretty one they like. You can pick the ones with the small stems. Some of them you can't pick; you have to leave them. Some you can pick and take them with you.

I take anywhere from three to five minutes for the mind calming. In the beginning you take closer to seven by the time you take them through a pleasant situation. And again I say, a pleasant situation that you're very familiar with. Now when I saw the Okefenokee Swamp, it was a very pleasant experience. Now I chased a bunch of those alligators that you hear talking. And a couple of them chased me. They were only ten footers; their mouths were only so big, they wouldn't hurt me. So it was a very pleasant experience for me to be back in the swamps of Georgia.

There's a sailboat record, there's an ocean record. These are very pleasant experiences, but the kids are not familiar with the sailboat. We don't go out sailboat riding in our part of the country. Most of us don't like that record. There's a chime buoy in it. The boat is out for a while and it starts playing and the water is lapping and there is a ding-ding, ding-ding. What is that bell doing out there in the middle? The boat passes very near this bell, hung on a wooden post floating in the water. As the waves hit it, it rings periodically. It warns of shallow water, but the sailboat can go in very close to safety markers along the shore where the record was made. But with proper imagination, and the sound, and navigation, and its water and its waves, it's science to me and that's what the kids talk about. Well, I shot a good lecture that day, that I had spent a lot of time preparing, but I answered their questions, and so what?

You really can't overdo pleasant restimulation. Maybe we're in the swamp trying to find a bird. We may stop and listen for a bird. The kids know there are going to be birds singing. Philipov in California was overly dramatic and theatrical I thought, with the mind-calming activities, so I don't do it that way. I tried it a couple of times and it doesn't fit me. I can't do it well, so I can't do that. She can really do it theatrically and she took full orchestral music. I couldn't find that the music was a full imagery of her projection, but her images were valid and good, but I thought her presentation was not.

Okay, as I said at the beginning, the lecture may be very spontaneous. I had these two kids that volunteered to be human guinea pigs for me and their parents agreed. "Go ahead and do whatever you want to do." Now the kids ask, "Can we have some help with our spelling words?" They go to different high schools and use different spelling books. Our school has a different book, so I got an English teacher. I asked her and she gave me a list of 200 most difficult to spell words in the English language. She had them on a piece of paper and I said, "Okay, kids, we're going to take fifty words a day." And they replied, "We can't even learn five." I came back, "In this class you can, because we're going to do it in a different way." So the kids would take out a pencil and paper, I would go through and pronounce a word and spell it, and try to build an image or an idea around it and use it in a sentence somewhere Then I went back and pronounced the word again and verified that they spelled it correctly. In other words, they were involved with the motor movement in how they thought of the word. We talked a little bit about the word and then we went on. If we could, we got an image. Some of those words I didn't think it proper for them to make images. The kids were trying to sound out the silent letters and the double letters. The kids were not putting them where the dictionary had them, the kids didn't have the proper spelling and the kids were saying, "That doesn't make sense. You didn't pronounce that right." I said "You're right. It doesn't make sense, and there isn't a sound there, but the book said we're supposed to have a silent letter in there."

So we would go on, going back to this mental projection, saying the words aloud with the music, with the rhythmical music, with the vocal music, with the 16-meter music. By this time, I had seen the Dr. Bancroft's book and her list of records. I went down to the library and checked them out. I'm not a musician, I don't know the records, so I just took her at her word and looked up the composers. Her records were there, we tried them and some of them worked real well, and some were terrible. First was the Goldberg Variations by Bach by some modern piano player; that was a perfect bust! Then I got it on a harpsichord, because I didn't know the difference. I thought I'd listen to this one differently and those kids fell in love with that harpsichord. They really liked the melody of the composition on the harpsichord, but not on the piano. And I'm not bad off on appreciating piano, so I think the performer was an excellent pianist; he did a technically very correct job, but the kids enjoyed the harpsichord. They happened to be musicians. Both of

my kids spent several years at music and they would laugh whenever I would get out of rhythm with the music. I could always tell when I was off because they were smiling. So I had good feedback when I messed up, because the musicians, "There he goes again, the big dummy." Then I would stop and try to pick up the rhythm again.

But I spelled the words again, pronounced the words, spelled the word, pronounced the word. That was our triad that we worked around. And those kids could spell those words. During the silent time between words I thought the word again and spelled it silently to myself. This is an integral part of the method. As an experiment on my own, I had the kids spell the word on paper the first time. Then we had a long pause of silence and I didn't know what all the sub-level whispering was, still don't know what sub-audible whispering is, so I just did it silently to myself. The kids could spell that word just as well as the words that I spelled out loud during the past exam. Now when they learned it I don't really know. But there was no other reinforcement ever given and they spelled that word just one time as I was doing the 200 most misspelled words. And they could spell them well. Apparently that one spelling was enough. The girl was at 100% correct.

When I remarked we had had 150 words, the kids insisted that I give them more. They wanted ten words, they wanted fifteen. "Say give us 25 words; we can spell them all." So I had to take more words out of the list. And the last day they wanted fifty words out of the 200 words.

The boy there had a very frustrating experience and I wish I had some psychologist to help me, because he was spelling words right. I had them check their own papers. He would write the word correctly; I would peep over and see him write the word correctly and then he would erase it and misspell it. He went up in spelling, his percentage scores went up to the 80% bracket. Out of 25 words out of 100 you picked at random, he would spell in the 80% bracket for a long time. He felt he was a 60% speller, and if I gave him ten words, he would change four. If I gave him 25 words, he would change say 10 total to keep himself back down. He'd erase his own papers. I did not ever correct them; they corrected their own papers. But I checked by peeping over the top.

At the end of the time, they so expected to hand papers in, that they insisted that I take their papers, "We don't need these papers any more. You take them. You're the teacher. You're supposed to take the words." So actually I have their papers

with the erasures on them. I have no explanation for why, but I realize I had a negative variable for motivation. Usually in class now I image projection rather than pure book spelling. I try to keep at least 25 words because they are scientific words and I had difficulty with what I called a "child" image. What in the world kind of image do you try to evoke in a child on "phosphorescence" or "photosynthesis?" At the time I was emphasizing those words we were trying to introduce a method. They think I'm a very strange teacher anyway, and when I tried to ask them that, they didn't know if they wanted to participate with image ideas. I guess now they do; rarely do I have to think up images now. We have a good textbook; we've covered enough material to have a background; we've had experiments and demonstrations that they see what I present them.

Man in audience: What percentage of your classes actually end with a passive phase?

Charlie: All my classes end with a passive phase. If it has been a lecture like spelling words, or something like that, I try to have a quiz or practice session of some sort at the end of the class rather than end on a passive phase. Sometimes though the teacher has been a poor judge of the lesson material. How fast you get through, any questions that the kids might ask affect the time. Usually I try to have some activity involved. Sometimes when I'm not watching the clock and I know the bell is going to ring I start speaking faster and faster to speed things up. The kids think it is silly for the teacher to try to race that bell, because I don't watch the clock close enough and I don't anticipate. Once in a while though, I race the clock; they enjoy the races.

Man: On that time limit, you went off and listened to the ocean and things like that. During that session, do you have a view directed outside?

Charlie: Ah, no. I think that I yet have the curriculum, a copy of the course. Say I'm still on my physical science, I wouldn't say you have to go back and learn about sailboats, chime buoys and markers and all about navigation on a sea coast. It just pertains to the children at the time. Since it is not a testable item, I don't back up, review it and emphasize it. We may pick it up later again, "Remember the day we were talking about going sailing?" I may come back in this way, because I want it for building another image.

Man: Okay, let's take tomorrow. You are meeting in class and you want somehow to, or hopefully tomorrow, you want to try this method. Now what do you go through first? Would you start with 15 points I want to get across. Would you start writing

down things you might say during that time. Would that ever . . .

Charlie: Yes, it would happen but fifteen ideas is far more than I try to get across. I'm only going to talk about two or three ideas, so that when I work on a kid this age I never get up to fifteen. But I do work on those images of two or three ideas. Yeah, where I have the whole class period pretty well outlined in my mind with the images and so forth, like Don Schuster did on his presentation.

Man: You start by picking out ideas to correlate.

Charlie: Particularly on the subject matter in class. Now we're going to go back next week and work on acoustics. Okay, we'll start in and work on sound ideas and sound images.

John: Would you actually write them down? And then read them off?

Charlie: Rarely do I read them off. I do write them down, but like I say my notes are here and I'm out there. Rarely do I read. If we want to read something, usually we read the textbook; there may be a definition or a phrase from that. And I ask the kids, "Can you find that page? Can you help me out? Can you read it?" Or they hand it to me to read and then I hand it back.

Woman: I'm interested in getting into the psychological learning process. Now from the time that you started with these kids and they really didn't know spelling or math, was there any writing done? No writing. Okay, so it was all done on an auditory, an articulatory and a visual picture, right?

Charlie: Right. We made up some images, we tried to use them in a sentence context as I thought an eighth grader might. As I stand here, I can't think of a word. But I try to think up something of what I thought a child might have heard or a sentence that I thought might fit what he had heard.

Woman: But it was all done orally?

Charlie: They had to write occasionally. During my active presentation, they had to write physically with their hand and spell a word until they got it right, maybe two or three times.

Woman: Was it at this time that the boy did erase?

Charlie: No, it was during the test. We corrected sometimes, yes, but if you made a mistake, we would re-spell a word even two or three times to make sure they had it spelled correctly on their paper. It was only in the posttest did he spell it correctly, erase it and misspell it.

Women: With the cognitive model of the relationship of the brain to the language, when he would write them, he would use the visual motor and the other areas . . .

Charlie: May I add one point? I think you are absolutely correct, but again when I gave them a test, they insisted we have music. I thought that music would not be proper during a test. And I find now either I have to have a background record of the environment like this one playing, or I have the music in which the learning occurred. These musicians picked up some musical imagery on me, they spelled those words with the melody that they heard at the time that I was giving it. Now I'm not a musician and I can't makes those ties, so all this was going on during . . .

Woman: Visually-orally. What I'm saying is that this boy has certain motor weakness which evidence themselves in his writing, so that when he wrote the word, there was an ambiguity in his mind. If he were given the test on an oral level, he would have probably done better than writing it. I think that happens between the coming in and putting it to write it. There is his problem.

Charlie: I do not have a full psychiatric diagnosis on the boy, so I don't know that it has been diagnosed as minimal brain damage, and I'm acquainted with the boy. I'm a friend of his father and yes, he does have some motor mix-up in hand and eye coordination whenever there is pressure on him. In this particular case, when he's alone or playing with his friends, it is very minimal. It is not detectable or noticeable. But when the mother particularly is present, the kid has a lot of motor difficulty. When you get the mother out of the situation and get him relaxed, he is a very intelligent boy, very articulate; he can write and spell, do whatever he wants to do in the areas that he wants to. So I know that they've tested him and they have gone to EEG's, trying to find which portion of the brain is damaged, but it isn't consistent. He doesn't do it all the time, and I don't understand that. I try to work around the block when we do . . .

Man: There's another possible explanation. Your explanation you gave the first time he erased it. However it could easily be lower self-concept, the one he uses all the time. He's been told he's dumb.

Charlie: Yeah, this is my feeling with this particular kid; he was deliberately making it wrong because his mind was there. He wrote it right correctly on the test and then erased it and put down something different when he had time for a second thought. But the first reaction was a correct reaction.

Charlie: Yes, we kept mixing the music up. They liked Tchaikowski's Fairy Kiss, "Let's have that 'Fairy Kiss', again, baby. Okay, let's have it."

Question from audience: Do you find that children at the head of the class do their own mind-calming on tests?

Charlie: Yes, they won't tell me this year. There are some rumors that the school board has been getting some reports of this, but I'm not allowed to see the standardized tests results any more. But the kids come back and report. I haven't heard any successful application, particularly in school in a testing situation, to relax, calm your mind, shut your eyes. Take a few deep breaths, whatever you need to do that day in that situation to calm your mind to do a better job on the test. The kids come back and report that it works.

I didn't want to get into this, but I had a young lady last year who had a number of other problems. She was there the day we started this, four days after they let her out of her detention hall. She had to go to school for a week after she got out of Myer Hall. She came in and strangely, she started to do everything we were doing in class very, very well. Well, we thought maybe Myer Hall changed the girl. About three days later here came a report back to us; you know, it works. I said, "Really?" Well, she's been telling us, it works. Then a visitor walked up and I had to stop and say, "Okay, we'll talk to you when I get back." The visitor happened to be our LD (Learning Disability) program chairman around the school and I said, "Well look, I got a girl up here that says that it works. Let's hear her story. We want to hear the child."

So I called the girl back to the desk in the rear of the room. Standing, I said, "Now you just said something to me when you came to class."

And she said, "Yeah, but I don't want to tell her."

I replied, "No, it's all right. You tell me and she doesn't count, she's not in the room."

"Well, if I got to tell; you know, it works if I do these things when I'm calm. Last night mother and I got into a big fight. I was in the bedroom, I was stressed. So I sat down in a chair, I breathed in and out and felt very calm. I went back up and mother was still mad and upset. Mother was screaming and hollering and yelling at me. I go back to my bedroom every time when I start to get mad, shut the door, calm down and relax. I think I got mother under control now."

She was back in school for two more days and then out of school permanently, so I have had no further contact with her. Three days of practice and she had herself in a calm, controlled situation when she was fighting with her mother. And the LD teacher can tell you that's really what she did.

The kids can do this quite well, but you can create little monsters. If they start abusing their acquired knowledge, you have to become aware of it and adjust up the line. If you're aware of the frustration you can give a real good presentation and a lecture over the text material, you've got everything lined up, you give a good lecture and you've done a great job of talking. But if the kids didn't hear a damned word you said, you go home at the end of the day wanting to shoot yourself because you wasted your day there, their day and all that energy. You might try the Lozanov method. If you do, you go home at the end of the day knowing you made a difference; you made the kids learn for a change. If you've ever had that frustrated feeling at the end of the school day, you won't have it when you really start trying the method. You'll go home the other way; you even wonder where the school day went. You'll be a lot more pleased, because you're more relaxed, and so are the kids. You're working harder; no question about that. But you'll get a lot more enjoyment out of it. So if you're a sincere teacher, I can say this: it will work.

Ray tells me it's time I stop, so I will stop here. Somebody is supposed to keep us on time, and I want to go on and talk about some of the other things that happened, but I'm already over time. We will continue at another time.

The Popularization of Suggestopedia: (May, 1976)

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Abstract. The speaker gives his analysis of the background and development of suggestopedia in Europe and discusses his video tape ventures to popularize it in the U.S. He makes a strong case for adhering to the theory and practice of suggestopedia as developed by Lozanov and avoiding locally added elements unless empirically tested. The speaker discusses relevant developments in eastern Europe and their application in America. He describes his plans to provide video tape documentation of these eastern Europe developments in education.

My profession is an independent video producer. I have been making video tapes for 6 years, now mostly in the state of New York. I have had things shown on the public television stations and I think that's pretty much the direction I want to stay, non-commercial, but mass audience. The topic of my speech today is going to be mostly *The popularization of suggestopedia.* I'm concerned with the least common denominator of this suggestopedia, what we can convey to the general public. Think of the American public who are so heavily influenced by commercials, by the seemingly wretched conditions of our life, let alone our wretched conditions of education. We have to start somewhere and I'm concerned with how we are going to touch people first. How are people who have never heard of suggestopedia going to hear of it for the first time, and how are their reactions to that first impression going to be organized, and what effect is it going to have on the future development of suggestopedia? Very briefly I think we all recognize that suggestopedia in America is a fledgling young movement. There's a lot of diverse views; a lot of people have different ideas as to what Lozanov says.

Especially since this is a quite young movement and so weak in terms of our face to the outside world, we have to be very strong and sure of what we popularize. I say we should be very careful to popularize only that least common denominator, that minimum that we know to be true. As soon as we start hooking on various subjective and possibly dangerous elements, the chance exists that these elements will drag down what we know to be good. I have been to the Soviet Union, I haven't been to Bulgaria, but I saw very well-developed suggestopedia classes in the Moscow State Pedagogical Institute. I have seen tapes and films from Bulgaria. I have talked with Dr. Lozanov on a number

of occasions. From my own non-professional view and from many discussions with scientists and doctors, I am 100% convinced that suggestopedia is for real. It is here to stay. If we ignore it, it is just our own stupidity. Dr. Lozanov had been to the United States a number of times and has tried to bring the message here. He has run into opposition, and difficulties. It is not his fault. So more than ever we have to be careful to streamline our ideas and keep out the undesirable elements that might be added onto the method.

Many of you know about a commercial organization in Washington, D.C., that seems to be playing a negative role in the development of suggestopedia by hooking on a lot of extra elements. A lot of people who have talked to the director and seen the classes he's running, say that not only is it nothing like what Dr. Lozanov is doing in Bulgaria, it is the antithesis of it. There's a very real chance that these kinds of influences are going to ruin the name of Suggestopedia in America. If the popularization starts and these elements which have nothing to do with suggestopedia are identified as suggestopedia, perfectly honest conscientious people are not going to believe us. This is going to be the ruin. It is much better to wait until we have something strong and ready to present to people that is true, that is ready to be proven, instead of trying to prove a lot of weak, but very mystical theories and then allow underlying personality conflicts to divide us. It seems there are different interests here and I will just ask all of you to be objective about this, the question of what really happens in Bulgaria, what their method is really about. When you listen to the arguments of people who supposedly know, think what their motives are. What's the purpose of causing dissension in the United States? What would be the purpose of having disagreement between professionals who are trying to get a science started? It seems to me that people with honest conscientious motives will want to get this science started on the levels it has to be. Look at what Charlie Gritton is doing here in the junior high school. It seems to me that here is the tremendous potential of suggestopedia. Nobody questions that. If it is used in public schools, especially if it is used in the universities, it is used for the concrete purpose of educating people. It serves a most fantastic potential. As soon as we hook on all these dead horses, as soon as we make the strong suggestopedia carry along a lot of stuff that it is just never designed to carry, we're going to pull it down and we're going to kill it, and we won't have another chance.

I think it is very clear that suggestopedia as practiced in Bulgaria, the Soviet Union, and some countries of Eastern and Western Europe is accurate, is a well-developed system, and it works. The fact that Dr. Lozanov hasn't been as communicative as possible in conveying to us what the exact methods he uses are is a separate problem. I don't think that it has anything to do with the reality or non-reality of the potential for suggestopedia. Let me say this about the development of an American suggestopedia. I'm sure Lozanov would entirely agree. We have to start from our own roots and we have to develop it in our own style. Nobody would expect us to import suggestopedia naively wholesale from Bulgaria. There are many cultural aspects that depend on the way schooling, the way education is regarded in the socialist countries that made suggestopedia work the way it does there. We are only going to be able to start here if we base it on our own customs, on our own attitudes towards education.

If you noticed in the Soviet video tape[1] the first day in class, the students all sit very straight, hands in their lap, the teacher comes in, they all stand up. That doesn't happen in America. You can see right away that it starts out with a situation of high authority for the teacher. There's no question of discipline. The home environment for the kids in these countries is very developed culturally. The attitude towards education is one of deep respect. On the other hand, in the United States there are tremendous discipline problems, there are race problems, there are starving children, considerable problems that we have to deal with. If any of you have had to deal with a discipline problem in class you know that the authority has to be established; the authority is not there for you to use. You have to establish that authority based on your own potential. There's no artificial authority. There's no demanding that the student respect you. You have to deserve and earn that respect. I'm not going to say how to do that. I have my own ideas, and that's a separate question. I'm just saying let's start from the roots, let's develop our own system, but be very careful not to hook on things that are going to pull it down, not to hook on things which have a very great possibility of ruining what good work has been done in Bulgaria and Soviet Union.

Let me give you an idea of some of the elements of what I'm going to speak about. First of all on the side of the Soviet Union which I saw and Eastern Europe in general, I'm going to talk about some of the new attitudes towards humanistic psychology. There's been a lot of developments in the last year particularly that clearly indicate that change is underway, that indicate that

previous attitudes and fears especially towards these human psychological elements in this society are now fading away. Later on I'm going to talk about application of these ideas in the United States, and for the future in the United States. Let me start by talking about what goes on, what I have been hearing, and what I have seen going on in the Soviet Union particularly. First of all as you might have heard, the reason I was able to make that video tape was because I'm working with a group of film makers from Mosfilm. Mosfilm is the Russian equivalent of Hollywood all under one roof. The state's cinema industry, the central studio in Moscow are making a film[2] on suggestopedia with a 300,000 ruble budget. That's equivalent of a half a million dollars. It's going to be a mass audience, feature length film, semi-documentary, using some of the most famous actors in the Soviet Union. It is going to be spread in theaters from the Pacific to the Atlantic. They are going to the people. This film is designed for the public. This is popularization of the suggestopedia on the mass level. I think it is quite clear this is an irreversible direction.

Once the Soviets release this kind of film it is going to be very awkward for them if they decide to retract it. Once they popularize a thing like this, they are not going to be able to disclaim it. I think they are very aware of that, and they are going ahead full steam. The film is also scheduled for television broadcast. From the script I read and from the little bit of film that I saw, I can say that it is going to be very simplistic, understandable on any level and it is going to have a lot of just simple straight human appeal. The philosophy of the film makers is that . . . , well we spoke about it in analogy, so permit me to go into an anology concerning it. We talked about the possibility of missionaries going to Africa to convert the natives with Bible in hand. And we just don't thrust the Bible at them right away. You have to appeal to them first about something they already want and recognize. So you have some bright red beads and you start offering them the bright red beads and let them enjoy the bright red beads. Then after they have come to enjoy the beads then you start passing them the Bible. You teach them what you are trying to convert them to. Bringing the analogy back to suggestopedia and this film, there are going to be elements that are just pure appeal. They are going to use video; they are going to use special electronic imagery, they are going to have famous actors as I mentioned. There's going to be a lot of fun in the film. It's going to be an enjoyable film. And the message is not going to be didactic; it's not going to be mere hoopla, this is what it is,

80

and this is all it can be. It's going to be a gentle, humanistic awakening.

The film is about more than just suggestopedia. The general topic is the human reserves of the mind. There's been a lot of research going on in the Soviet Union besides suggestopedia that indicates that the vast untapped portion of the human mind can be applied. There is a potential for using this in education, for human development and let's call it by the name parapsychology. That's not the word they use in Russian, but I think that this word is familiar to all of you. There is a new movement. Parapsychology has a new meaning in the Soviet Union and the socialist world. Let me give you some evidence about this. The most recent edition of The Soviet Encyclopedia which is the equivalent of the Encyclopedia Brittanica has a two-page article about parapsychology. I haven't seen the article yet because it isn't available in the U.S., but from what I've heard, it's a very favorable outlook. It's the first time that they have been willing on a mass level to give some general positive feeling toward parapsychology. The reasoning behind this, from the different people I have spoken to, is that the Soviet Union has applied various parapsychological research findings to military uses for many years now. There's no question that these things are for real. They work in whatever situation. The Soviets seem to be confident enough to release some elements of this research, especially the more humanistic elements to the society as a whole. The suggestopedia film attests to this trend. It seems to me an irreversible process now.

The Soviet Union is a very conservative country. They don't usually popularize something that has quasi-scientific aspects to it. Once they state something, it's going to be pretty hard to retract it, especially when it is printed in millions of volumes spread throughout the world. They are doing it now. I assume they know what they are doing.

Another item. In December of 1976 there is going to be a conference in Tiblisi, the capitol of the Georgian Republic of the Soviet Union. It is going to be the first public conference in which parapsychologists from all over the Soviet Union and the socialist world will gather in a public forum and describe and discuss their research. Again this is part of the trend. It has never happened before. There's been no open forum; there's been no discussion. Russian scientists who work with parapsychological research have always been prevented from publishing their work, always been prevented from traveling to foreign conferences and popularizing their work. Now the decision has been made to allow it to go public. There's a lot of other evidence.

81

Let's talk about suggestopedia as a development in line with the psychology as studied in the Soviet Union and the socialist world. No matter what the impression you might have had, I can assure you this is not a quirk. Suggestopedia did not just arise out of nowhere. It arose by careful development of a long, long trend of research. Some of you saw the film[3] and probably remember that suggestion has been an element in Soviet psychotherapy and psychological research since long before the revolution; when it was not Soviet, it was Russian. Soviet psychology has been based on humanistic goals and has looked towards elements like hypnosis, elements like suggestion in the normal waking state. Dr. Lozanov's contribution doesn't seem to be much of a creation of something totally new. He would never claim so nor would anyone else in the Soviet Union or the other socialist countries. It seems quite clear that this is just a synthesis of already existing ideas and bringing together crucial elements and adding new ones that are from disparate sources. As you remember from the film, painless childbirth was started in the 30's. Dr. Velvovsky, who is the father of the painless childbirth method taught Lamaze everything he knew. Dr. Velvovsky began his work in the early 30's. He used hypnosis to begin and then suggestion soon thereafter because he found that childbirth under hypnosis was much less successful than it would be under normal waking conditions for the mother. In fact in 1957, Pope John the 23rd publicly blessed Velvovsky and gave permission for Catholic mothers to use a painless childbirth technique. This was a very crucial decision because up until that time, the church had followed the Bible that mothers should have their children in unbearable pain since Genesis. Suggestion did not arise simply out of the sky. It is a result of a long trend of development and research; moreover, suggestion particularly has been around for quite some time. The specific contribution of Lozanov is to clarify and arrange these different elements into a system that can be applied on a mass basis, to apply it to teaching.

I would like to turn now our attention to what's happening in the U.S. and western world in general. First of all let me say I am very optimistic and that what I think is happening in Iowa is an absolutely unique and fantastic development. There's nothing like it in the U.S. I don't see anything with the strength and potential developing for quite some time. For those of you who might not know Iowa has a long reputation for innovation in education. The Iowa tests developed here. Iowa State University started in 1847, one of the earliest state universities. It is one of the earliest states to recognize the right of all citizens to have a

free or cheap public education. This is something that other states in the country hadn't been able to go along with. From the very beginning the research is devoted towards teaching children, teaching adults in universities, but it has nothing to do with the commercial applications. This is very much in keeping with the desires of Dr. Lozanov.

Dr. Lozanov as you can easily imagine has virtually no interest in businessmen learning to speak French so they can go and negotiate a better deal. His dream is for children, his dream is for people who want to learn for humanistic and honest purposes. Therefore, when a commercial U.S. company negotiated a contract, Lozanov didn't really have much to say. It was the Bulgarian commercial office in New York that sold the license, mostly because Technika (a Bulgarian trade agency) wanted to have American dollars. I think that the Bulgarian commercial agency was aware that this is a limited usage. I think that they were well aware that it was not on a mass general education level. Because of that, Dr. Lozanov will very warmly welcome development on a non-commercial level. Let me give an exemplary reason for this. I'm sure that as SALT continues to get stronger, Dr. Lozanov will be much more cooperative and much more willing to help the development here than he was with the commercial company. This opinion is based on reports I've heard from people who went to Bulgaria, from having been at the L.A. conference in May 1975, and having sat in private meetings between Dr. Lozanov and potential students.

I mentioned what is happening in Iowa first in terms of development of suggestology in the U.S. because it is the most optimistic, the strongest, and the most positive development that I've seen. There are other research projects going on in the U.S. besides the Iowa group, as we all know, and I think all of these research groups, particularly the non-profit oriented and the non-commercial ones are going to get the support of Dr. Lozanov. There are other research projects in the western world as you know. The government of Canada has approved a project. Other governments in western Europe are interested. UNESCO's Division of Materials, Methods, and Techniques in Paris is considering instituting suggestopedic learning. They are trying to start programs in third world countries. In this respect, my contributions may be useful. My intention is to make videotapes, in the Soviet Union particularly, in Bulgaria, and in the U.S. for a mass general audience that will be shown on public non-commercial television.

From another point of view and in terms of our own development of research programs I don't think we are ready to

start on our own completely. If we were ready to start on our own completely, we could have long ago. Dr. Lozanov undoubtedly has unique contributions that we still have much to learn from, but we are not going to learn anymore from him if he thinks that we are going to give out propaganda. We have to be non-committal on political questions. I don't think Dr. Lozanov would ever ask that we become members of the communist party. Nor does he urge that we become active socialists to bring about a revolution. There's no intention of that whatsoever here. I think there *is* a demand that we be neutral, and that we *not* bring political controversy into scientific discussion.

Turning to a different vein now, there are a lot of problems that trouble me concerning mysticism. I am really quite worried. Let me speak here just as an individual and just talk about my instinctive reactions based on what I observed in the Soviet Union, from my discussions with Dr. Lozanov and from what I've seen going on in the U.S. In the U.S. there are a lot of things, TM and other strange things that are developed for commercial purposes, concocted, seemingly simply for turning a fast buck. A lot of this has been propagated because it disorganizes whatever possible concrete substantial developments there might be. I'm convinced that mass newspapers and media propagate this kind of gobbledygook of mysticism on the least common denominator simply because it has a disintegrating role; it confuses people. Religion in general has always been that way and mysticism for the masses propagated by the big media I think has a very similar role. There's been a lot of these developments going on in the U.S. long before suggestopedia was ever heard of. Now that suggestopedia has come to the U.S. an awful lot of people are taking what ideas there were before and latching them onto this new science. I'm a very skeptical person. I had a scientific education. I studied biology, neurophysiology and higher mathematics. I think that I have a pretty scientific view of when a phenomenon will have proven itself to me and when not. I try to keep my mind clear and be as objective as possible. I hope that I am ready to change as evidence presents itself. Concerning these mystical phenomena, I would never come out strongly and say, "No, they don't exist." I would never attack somebody who was developing them. I believe all this research should go on full force. We have nothing to lose and everything to gain by becoming more aware of our own psychology, by the potentials of the hidden resources of our minds. But we don't know for sure how much of this research is valid. It's all very quasi, all very skeptical and it's had an incredible amount of reaction against it. Everybody

knows about parapsychology. Let me give you an example of my own experience in trying to work with a series for public television. When I brought up the facts that I just mentioned to you about the new outlook towards parapsychology, the people I was working with, said, "Leave that out, we don't want to hear anything about it." Immediately whether or not this is good research, whether or not this has any applicable reasons to be brought into our society, it's clear that people know about it and they have a bad attitude towards it.

I'm not saying, "Cut out the research;" I think the research has to continue. But this is the important point. *It should not be linked with suggestopedia.* Suggestopedia is a very clinically proven, carefully devised system of teaching. It has been shown to work. People in the U.S. who say, "I know what suggestopedia is all about" are perhaps coming forth with all these previous notions, all these mystical things. I think that's suicide. I think that we are going to ruin whatever potential we have for bringing about a real education. If you are sure, if you have trust that suggestopedia has this potential, let it stand on its own, let it prove itself. ESP, whole brain learning, believing in spirits, in auras, etc. I think is on a wholely different clinical level than what has been proven in suggestopedia, and they should not be confused. I would almost say that people want to popularize suggestopedia in the U.S. because they believe in parapsychology in general, because they believe in ESP and in auras, and different mystical areas. They should keep them separate from suggestopedia and discuss them in other forums.

The thing that strikes me most about this conference is that there are a lot of people here who are discussing what I consider to be serious research as though it were a type of mysticism. Suggestopedia is on very firm ground. Those of you who might not believe it is on firm ground need only to go to Bulgaria or the Soviet Union and observe it in action. It works. It doesn't contain any of these elements just discussed. It doesn't have anything to do with mysticism. If you want to follow that research, you are welcome to it, but keep it separate from suggestopedia.

The reason I brought up the background research in the socialist world is due to its long scientific development. Suggestion is based on careful clinical research, proven on every level. It's been accepted because it works. Suggestopedia is a system of teaching. It doesn't have anything to do with seeing auras, having mystical visions. People who try to associate these mystical phenomena with suggestopedia are misunderstanding it.

Let's talk about how suggestopedia can be popularized in America. I think an awful lot of what suggestopedia can do depends on the first impression one has of it. I think a lot of the research, almost all of the effects can be traced to the initial impression. If the initial impression is positive, there's every reason to believe that something good will come of it. If it is presented on the first day as related to metaphysics and mystical research, that's the way it is going to stay. If people associate suggestology with scientology and other fly-by-night mysticisms, it's going to stay that way. We're never going to get anywhere by associating suggestology with already existing commercial research. The first impression influences the suggestibility of the student from then on. Therefore I feel that my responsibility in popularizing suggestopedia on a mass scale is going to influence all of you.

Maybe we now come to a point where you say, "I want to try something new; it's called suggestopedia and it comes from Bulgaria." Nobody's ever heard of it, so we are on fresh ground, great. In maybe three or four years you may have some students that have seen my tapes. I hope so. I hope that I can give them an impression that will stand them right, so that when they come into that class, they will be ready to move with you, and they will be able to move on a concrete, well-proven teaching level. I wouldn't want people to have the misconception of suggestopedia as a metaphysical pursuit. I think you can say that Dr. Lozanov's great contribution in developing suggestopedia was in developing a system that could be taught to any conscientious teacher. There have been great teachers thoughout the centuries, teachers like Socrates and teachers like Tolstoy. Tolstoy had a famous school in a village outside of Moscow where the children in his neighborhood would come to his farm and sit under a tree everyday. He would play songs to them; he would read to them. It was reported to be a fantastic school. What was it that Tolstoy did? How could we approximate some of what Tolstoy did on a mass general level in regular elementary schools? I think that is what Dr. Lozanov's efforts are directed to. Dr. Lozanov would put a system into the arms of every conscientious teacher that would permit them to apply something of this intuitive approach that Tolstoy was able to apply. It's not accomplished by any mystical, metaphysical practices. It is accomplished by trust, love, and confidence on the part of the teacher, stimulation of the imagination on the part of the students, and using the arts, the emancipating touch of the arts. Letting the enjoyment of great music, great art, letting that deep human enjoyment carry over into the education process, that's what suggestopedia is all

86

about. Therefore what Dr. Lozanov has done is to give us, even though it is not fully developed, a system that we can operate with, and some assuredness that it is going to work, that we are going to approach something on a level akin to Tolstoy's intuitive approach.

The vast potential for suggestopedic teaching in the public schools is for teaching the masses of children. It's got to be non-commercial, like the love of the parents towards the children. It's never going to be accomplished for money, it's never going to be accomplished for brainwashing, there's not going to be any political indoctrination. I wouldn't doubt that some unethical elements could adopt these very methods for unethical purposes. But there are more reasons to develop suggestopedia for good purposes than there are for unethical ones. Now I would like to say something about the question of the changes that seem to have happened in suggestopedia. What rationale can be given to them? Let me speak again as an individual. I don't represent any groups. I don't have any particular scientific credentials to speak of, but I did have conversations with Dr. Lozanov and I have a point of view of my own. Let me speak first about this point of view. I believe that a scientist holds allegiance to science, above all else. A scientist who will change what he knows to be the truth because of political pressure gives up his credibility as a scientist. If you trust somebody to be a good scientist, you trust them at their word until you have evidence to prove the contrary. Dr. Lozanov is a scientist. Dr. Lozanov is true to the ideals of science. Dr. Lozanov developed this science in the very beginning. If he had any reason to change this, he had plenty of chances all along the way. I saw Dr. Lozanov in May, 1975 in Washington. I spoke Russian with him. There was nobody else there who spoke Russian, so we were in a very intimate situation even though we were surrounded by others. He said a lot of things to me that obviously he didn't want them to hear. He said that he had changed his method. He was very clearly saying that he found certain elements to be placebo. These are the elements that have been spread around this conference also, the elements of mysticism, the physical relaxation and the various techniques of reaching into the unconscious mind, that we associate with a metaphysical role. He seems to be saying that we dropped those elements and we found that we can do the same without them. He specifically mentioned deep breathing exercises. He specifically mentioned the trance, — they don't do it anymore.

Very distinguished speakers have claimed there are political pressures put on Dr. Lozanov. These political pressures have

been in existence for many years; yes, Dr. Lozanov has been in conflict with the conservative elements from the very beginning. They distrusted him. They're afraid of the contribution he is bringing and they have resisted whatever new developments he tried to bring about from the very beginning. Only in the last year or so have these elements, these techniques been spread to the west and they've really developed in socialist countries. In the Soviet Union particularly now, Moscow State Pedagogical Institute, there are about five classes going on. In Leningrad there are more classes. In other cities there are outposts of research for suggestopedia. There have been articles in Pravda. It's being accepted on the highest levels. As I said before, it is an irreversible direction. Once they start to popularize it, they can't retract it. If all this is happening now, if these methods are being told to the West, why now? Why now would Dr. Lozanov retract? Why now would he emasculate the critical elements of his system? He's been under pressure so long that he would have done it long ago if he were willing to. So it makes absolutely no sense that now, just at the point when he is reaching success, he would give up those crucial elements. Instead I believe in him as a scientist; I take him at his word unless I am proven wrong. I take people for what they say and I consider the evidence at hand. In the case of Dr. Lozanov all the evidence indicates that he is very aware of what he is saying. As I said, there was a private discussion; we were not surrounded by anyone who understood what we were saying. He could have told me anything. I was close to him when I saw him in Moscow and I was close to him in Washington. I think he trusts me. He knows I would not distort what he would say, and that I wouldn't misuse information that he would give me. He very specifically said we dropped these elements because the method does not need them. They've cut down the length of the course. The tape that you saw was a recording made in Moscow in January, 1974. Lozanov came to Moscow shortly after that and saw the tape and fully approved it. He saw the tape again in May 1975 in Washington. His first comment was that we've changed it. That's no longer a correct presentation of the method as practiced in Bulgaria. He got up in a speech in Washington and very clearly said that the tape represented earlier research. "We've developed it since then."

Now let's talk about the future, what we can do and what attitudes I would like to see developed. I am trying to make a series of television programs for public television in the U.S. that includes suggestopedia. I have very good contacts on the Soviet side. When I go there I am going to be working with some of the

best known film directors, actors and scientists and I'll have access to research clinics, hospitals, schools, places which very few foreigners get to see. My presence will be a boon to the Soviet film makers as well, because the fact that my work will be shown on American television, it will influence the Soviet bureaucracy to give them more leeway. It will clear up a lot of bureaucratic bottlenecks. The fact that what I'm doing is for the West makes the whole project operate on a higher level of prestige. So the Soviet film makers are very anxious to have me come for that reason as well. The only way that we can have this friendship is by mutual understanding and by solving the various problems that exist. The Soviets have approved 100% my policy of evenhandedness. They have approved the policy of showing problems as well as achievements.

The second principle in my video series is use of ENG, electronic news gathering. Having been a videomaker for the last 6 years I am very much dedicated to the vast potential of video. I think that using video tape allows communication on a whole new level that would never be achieved by film. Let me just mention a few of the features that distinguish it. First of all, video is much cheaper than film, so that it is very easy to press the button, leave the camera on and just replace the tape every half hour. With 16 mm film you set up a shot, you shoot it and then you turn off the camera. In video you turn it on and leave it on. If you don't like what you got you can erase it. Another thing — you can show the tape back immediately. Part of my video philosophy is that when you go to do a video tape you bring a monitor with you and share the video experience with the people you make the tape with. It's a very crucial part of it. The filmmakers rip off the information. The filmmaker sneaks around the corner, slurps up the information and zips off with it and does his or her own thing with it. The video maker has a deep responsibility with the people he works with to share that information. Who has more to benefit from the feedback of seeing that tape than the people themselves? This way the people you work with share in the tape making process themselves. The communication becomes not one-way.

Video taping opposes the theory of the great artist-director. I would never claim to be a great director who is going to manipulate all these varying points of view and put them into an easily understood thing. I am just going to look and see what exists there. I want people to communicate through the video medium directly to the American people. My job is to only hold the camera and do the editing in an objective style, to translate and to present it in some form.

89

The third principle is the one most closely related to suggestopedia. That is development of the future, particularly development in education, in life-style, in access to information and personal expression of the people. As I said before, I have gotten a green light from the Soviet authorities that they are willing to accept my policy of evenhandedness. They are going to allow me to see some less than outstanding achievements. They are going to let me see some of the problems. I know they exist; they know they exist. We've talked about them openly. The future as I outlined before looks very bright in the Soviet Union. They have nothing to hide concerning the future. It seems as though that transition goes all the way up. There are indications that what's going on in the Soviet Union today will come to the United States soon afterwards. Take suggestopedia for example. It's well-developed in the socialist countries already, particularly Bulgaria, the Soviet Union, Czechoslovakia, and East Germany. As we are working here we see that it is going to come about in the U.S. sooner or later. There are a lot of negative things too, they are not as developed as we are technologically, there aren't as many motors in everybody's home, there aren't as many luxuries and there's still a lot of problems with consumerism. Definitely there is repression. Change is underway. The future looks very bright there. A lot of the elements that are developing there right now are going to come to reality in the U.S. as well. These developments that I hope to find in the Soviet Union have direct relevance to America's future as well.

You've come a long way in this conference and you've all come here from many parts of the country. Thanks for letting me talk about the potentials and problems in the popularization of Suggestopedia.

1,2,3: These video tapes are available for rent or purchase from: Dimitri Devyatkin, 130 Willoughby Ave., Brooklyn, N.Y. 11205.

Suggestopedic Research in Texas

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Abstract The speaker reviewed the beginnings of Suggestopedic research in Texas and current suggestive-accelerative learning and teaching applications. Since initiating SALT projects within the past two years, the speaker and his colleagues have carried out research on music and relaxation in learning, research in teaching Spanish utilizing the Lozanov approach, applying SALT techniques in the public schools, using SALT techniques with military enlisted personnel, and conducting SALT workshops for teachers and counselors. Projects carried out in connection with counseling centers and mental health clinics as well as research proposals for the immediate future are also summarized.

Speakers who have been scheduled for this part of the SALT Conference have been asked to share some of their interests and activities in Suggestology and suggestive-accelerative activities. It seems to be in keeping with those who have made similar presentations to also share some of the general experience and interest backgrounds of the people involved in such projects. It is obvious that we represent a wide range of academic, research, and practical interests and our backgrounds may be as varied as our geographical locations. The common denominator, of course, is that we are all active in learning about Suggestopedic applications as they relate to our interests and professional assignments.

I am a professor at Texas Tech University working primarily with graduate programs in educational psychology and counseling with the College of Education. In 1974, Elizabeth Robinett, a doctoral student, was searching for a dissertation topic and read some of Dr. Jane Bancroft's publications. Her doctoral committee, of which I was chairman, was sufficiently intrigued with the idea to encourage her further investigation. She obtained additional information and references from Dr. Bancroft, as well as some general information from Dr. Lozanov. We were fortunate in that Carol Lockhard from Texas had accompanied Dr. Bancroft to Sofia, Bulgaria, in 1971 to observe the work of Dr. Lozanov at the Institute. After a great deal of correspondence, searching for sparse references, and meeting Mrs. Lockhard, the committee approved the dissertation topic involving the teaching of Spanish in regular university classes in our Classical and Romance Language Department. Dr. Lorum Stratton was added to the committee and, with another professor, worked with Mrs. Robinett in carrying out the research project. The project, which I will briefly outline later, was completed, as was her degree, in May of 1975.

In that same month, four of us from Texas Tech attended the First International Congress of Suggestology held in Los Angeles. It was there that I first met Don Schuster and Charles Gritton and began to learn of the Suggestology research activities here in Iowa. I was fortunate in finding an opportunity to spend considerable time with Dr. Lozanov in addition to his presentations at the Congress which allowed me to clarify a number of questions which remained after our Spanish project and other embryonic attempts in teaching and counseling settings.

We returned to Texas and began to convince a number of people both in the University and in school and clinic settings that the Lozanov method had wider application than the teaching of language. So, in less than two years, we have become involved in a number of areas relating to suggestive-accelerative learning. At this point, there are few conclusive results which can be shared with you. This results, at least in part, from the lack of time to develop longititudinal studies as well as the tentative nature of the research projects. It would be more honest to admit, however, that much of the lack of definitive conclusions results from our activities which have necessitated merging both research projects and learning experiences on our part. I will, however, share with you information about the projects in which we are engaged and those which are being planned. More important, if there is anything to be learned from the mistakes of others, I will tell you about the problems we are having in some of the projects and some of the things which we are doing wrong. At this time we do have a number of people who are interested in Suggestopedic applications and are experimenting in various settings in order to make them work. There is much that we need to learn; and while we are eager to share our experiences, our need to learn from you is far greater than what we may have to contribute.

Since the completion of the Spanish teaching project, we have been working primarily with public school teachers and in direct classroom applications of suggestive-accelerative techniques. With the exception of Lorum Stratton's sections of Spanish, we are not engaged in any language applications of the Lozanov method at this time. My own interest is in practical teaching and counseling applications. We deal with very realistic conditions involving individuals and groups who are not highly motivated and with much less than ideal physical facilities. Under the conditions with which we work, we do not have the time allocation which is available for language teaching and which plays a large part in the Lozanov method. Working in public schools, counsel-

ing centers, and other public settings in a relatively conservative section of the country necessitates a number of adaptations of Suggestopedic techniques if even basic research is to occur. While we attempt to use as many of the components of the Lozanov method as possible, there are some very practical limitations involved and I hope that you will keep these things in mind.

Our move into the practical setting of the school resulted from visiting with counselors and teachers who evidenced interest about suggestive-accelerative techniques. Our approach has been casual and informal, responding to those who indicate an interest by providing them with information. Unfortunately, the information which was available dealt only with the language learning applications and did not include ways to translate the theoretical applications to practical school settings. In an attempt to overcome this difficulty, I prepared a small manual which the Society for Suggestive-Accelerative Learning and Teaching has made available to their members. It was largely a work of practicality and pleasure, but it has been useful in creating interest and starting research projects in a number of places. It was interesting to learn this year that Don Schuster had reached the same conclusion and prepared a similar manual.

Our most carefully controlled Suggestopedic project has been the teaching of first-year Spanish at the university level by Elizabeth Robinett and Lorum Stratton. Two treatment groups were utilized; one with as near the classic Suggestopedic approach involving the Lozanov techniques as we could arrange under the circumstances for two regular lecture periods while students participated in two standard language laboratories each week. A second treatment class was taught with the Suggestopedic approach in both their lecture and language laboratory periods. A third matched class served as a control group; and when language achievement was measured at the end of the semester, the Suggestopedic groups evidenced a higher achievement which was significant at the .01 level. There was no significant difference in achievement between the two treatment groups. Those attending both the language laboratory and lecture conducted with Suggestopedic approaches did not have greater achievement than those attending the Suggestopedic lectures while working in a standard language laboratory. The three groups utilized in the study were regularly scheduled Spanish classes and involved neither a highly selected group of students or volunteers. Since students were restricted from selecting other sections and, in fact, were not given a choice in terms of the

class methodology, their achievement and interest in the class is judged to be representative. The effect of the Suggestopedic process on class attendance was inconclusive; however, student evaluation showed approximately one-third preferred the more typical class approach in language, about one-half preferred the Lozanov methods, and the remainder indicated that they had no preference one way or the other. Individual analysis of achievement revealed that the Suggestopedic approach helped students in the lower grade point average ranges more than those with higher grade point averages. The significant research results and the generally positive indications for the Suggestopedic techniques have resulted in the continued use of Lozanov techniques in the teaching of Spanish at Texas Tech.

An area community college has a contract with an Air Force base to conduct remedial English courses for enlisted personnel who have failed to pass the Airman Qualification Test. Personnel are released from their assigned duties and required to attend remedial English classes, which are conducted on a three-days-per-week basis for a three-month period. One of these classes is being taught using the Suggestopedic method to present the materials. Control classes are being taught in a manner which is typical of high school remedial English. Due to the nature of the groups and the realities of the military setting, modifications of the fundamental Lozanov method were required and the research results are not easily interpreted. Without an opportunity to match the experimental and control groups, the experimental group evidenced a mean English grade level of 8.78 on the pretest while the control group's 7.92 was significantly lower at the .05 level. At the end of the training session, the experimental group's English achievement showed a mean grade level of 9.43 while the control group mean was 8.16, remaining significantly lower at the .05 level. Interestingly, two students in the experimental group achieved English achievement gains of 1.7 and 2.4 years during the experiment, while one student in the control group achieved a 1.7 grade gain. Some students in each group evidenced little change and some even scored lower on the posttest. Such is the course of research!

Lozanov indicates that his methodology works equally well at all educational levels, and projects in the lower grades in the Bulgarian school are under way. We do not know of any place in the United States or in Canada attempting to apply Suggestopedic approaches at lower grade levels, particularly in early childhood education. It would seem, however, that many Suggestopedic applications should work well with young children,

and we have been working with pre-school and primary grades in several projects since last October. It is obvious that the classic Lozanov techniques which appear in the literature cannot be utilized in this setting. At the moment, we have two major interests. The first is to develop relaxation techniques and suggestive-accelerative procedures which are appropriate for working with four- and five-year olds. We are also concerned with methodology which will accelerate concept formation and language acquisition in early childhood education. Primarily, we are using Suggestopedic approaches to teach basic concepts, parts of the body, colors, visual imagery, musical experiences, enhancing self-concepts, and relaxation. Working in public school Head Start programs, which involve primarily minority and low socio-economic children, and in a Montessori school which enrolls Anglo middle and upper class children, have been good pilot project settings. Obviously the nature of the groups involved and the reality of the learning setting dictate major modifications of the classic Lozanov approach. Our procedure has been one of gradually introducing a number of Suggestopedic elements as opposed to full-scale daily projects. We began with introducing music as a background in selected class activities and then used specific teaching units to introduce basic concepts with Suggestopedic activities. The emphasis is on visual imagery, relaxation exercises, mind calming, and activities which involve reading readiness and concept formation content. Much repetition is used, and the same lesson plan (activities are developed which range from ten minutes to thirty minutes duration) may be used daily over several weeks. In early childhood education, repetition and constant reinforcement are common elements and do not create boredom and disinterest as is the case with older children and adults. Each activity also includes elements of positive reinforcing and self-concept enhancing suggestions which is important, particularly for students from home backgrounds limited in terms of educational emphasis and reading material.

A counselor at our community mental health clinic was interested in experimenting with suggestive-accelerative techniques in reducing tension headaches. He obtained a six-minute spot on a local woman's TV program during which he described some general symptoms of migraine headaches and body tension and asked interested volunteers to contact him. Twenty-two women responded with a variety of anxiety, tension, and headache complaints, of which twenty acceptable subjects were selected and divided into two treatment groups. One group was provided with

standard biofeedback training along with instructions in relaxing and breathing exercises on a daily basis for two weeks. The experimental group used autogenic tapes with a classical music background for the same period of time. Measurements indicated a significant reduction in the tension symptoms as reported by the subjects and as measured from base line to end readings for both groups. A number of factors may have contributed to the lack of difference between the two treatment groups; however, the hopeful note for working with such problems in centers without biofeedback equipment should be noted.

In the same clinic, a methadone treatment program for heroin addicts is using music and relaxation on an individual basis as a part of the patient's daily visit to the clinic. The project involves very few individuals and is designed as a sequential process for each individual in the program. There are no control groups available. The patient is started in the program with standard progressive relaxation directions without music. Biofeedback training is the second stage and the final stage is the addition of a classical music background. The response of those involved in the program is generally favorable, although the time involved is not productive in terms of a learning experience. It would appear appropriate to attempt to achieve learning during the relaxed state, such as the addition of commercially prepared foreign language programs. This, or similar learning experiences, should add to the motivation of those in the program, provide a sense of accomplishment through the learned material, and also use the achieved relaxed state in a productive reeducative activity.

A relaxation project conducted in a counseling center established two small groups of subjects divided on the basis of their classification as internalizers or externalizers using Rotter's scale definition. Two relaxation approaches, autogenic and biofeedback, were used with an identical relaxing music background. No significant difference in relaxed states was found between the two methods; however, externalizers were found to have achieved a higher level of relaxed state as measured by biofeedback instrumentation regardless of the method employed.

Julian Biggers, of our faculty, has been involved in a traditional laboratory learning research design experiment involving relaxed state and memory, a report of which will appear in the *SALT Journal* in the near future. Briefly, the project involves several hundred students from educational psychology classes divided into four experimental treatments and one control group. Treatment groups included training in progressive muscle relaxation, training in mental or psychological relaxation, training in a

combination of equal muscle and mental relaxation, and a suggestion-only treatment group. Treatment groups were further divided into two presentation modes with the learning stimuli presented visually and orally. The groups were presented work lists and information processing was evaluated for short-term memory at the end of the presentation and again for long-term memory 48 hours after acquisition. Although there were no significant differences between the ten treatment groups and the design involved a one-time learning experience rather than a continual learning process, the data are helpful in evaluating specific effects of relaxation and planning for further research projects. Of particular interest here is the absence of music background in any of the treatment groups.

A nearby community college has eight Vietnamese students enrolled as Freshmen who evidence reading levels ranging from 3.2 to 7.0 with a mean reading grade level of 5.4. These students are placed in an English as a second language remedial reading class with an instructor who is using suggestopedic approaches in teaching the remedial reading. The class format follows very closely that described by Allyn Prichard earlier in his Georgia remedial reading project for lower grade levels. These students meet two hours on each of two days per week with approximately half the time devoted to using Lozanov techniques and one-half time independently working in the reading laboratory under supervision. The Program for Achievement in Reading Series (PAR) is being used, which includes short stories with multiple choice questions, grammar tests, speed reading exercises, and other standardized approaches which help in the progress checks with students. Without control groups for comparison, only general observations are possible at this point. The class, which is now in progress, gives every indication that there are concrete results from the suggestopedic application. The student response and the standardized test results indicate that progress and personal satisfaction are evident. Student tensions and anxiety levels appear to be low and the frustration which is involved in learning to read more efficiently is noticeably less of a problem than when the class was initiated. The students appear to be excited about their progress and enjoy the class activities. The instructor believes that material coverage is approximately three times greater than would be expected, with at least double comprehension when compared to other Engish as a second language students and severely disabled readers with whom he had worked at the college level.

Two brief projects in our University Counseling Center might be mentioned for informational purposes, although there are no specific results which can be reported at this time. For over a year, we have provided a relax and learn project on an individual basis at the Counseling Center using cassette tapes. Counselors working with clients frequently find that they could profit from learning relaxation techniques and refer the students to this program. Several members of the counseling staff have taped relaxation directions, typically the progressive muscle relaxation type, to music backgrounds which the student may either use in the Counseling Center or check out for use in his own room. The tapes include not only relaxation directions but also positive suggestions concerning the individual's general health, well-being, and academic progress. Although this is a mechanical procedure and perhaps far removed from the involvement of the numerous components of Suggestology, it does represent an attempt to make a practical application of at least some of the basic elements of the Lozanov approach. The Counseling Center also operates a reading and study skills clinic with groups participating in rather standard study skills activities for a series of twelve meetings. The approach is a typical one which involves study habits, reading skills, and personal organization. The leader uses a combination of lectures, tests, and group discussion to help the student establish better study habits and increase his academic performance. Recently, one study skills group was conducted using a number of suggestive-accelerative approaches while a second group went through the typical study skills program. Based on pre-test and post-test of study skills and study habit evaluation, there were no significant differences between the two groups. This may be partially accounted for by the fact that the instructor of the control group was an experienced and effective teach, while the teacher of the suggestive-accelerative group was a newly approved counselor who had little experience with study skills groups. Hopefully, additional information will result in the future from such groups.

While it should be obvious from the comments about Suggestopedic research activities in which we are engaged, I would like to emphasize again that our interest and concern at this time is not in making long-term applications of the classic Lozanov methodology. While on some occasions, notably the teaching of Spanish to university classes, efforts have fallen in this general area, the major thrust of our research has been to investigate the respective components of Suggestopedic techniques. We are more interested in the possible applications of Suggestopedic ele-

ments in typical school and clinic settings than in replicating the foreign language teaching procedures which are reasonably well documented. In reports heard from others at this Conference, you have learned of many such activities taking place in Canada, California, here in Iowa, and other locations throughout the country. Our current research interest parallels, at least to some extent, that of Don Schuster and his colleagues in investigating the relative impact of various Suggestopedic components. The use, whenever possible, of varying treatment groups and hopefully with some type of control, is the objective which we seek. Some Suggestopedic components are used in isolation in realistic settings to investigate the difficulties which may be encountered in applying them. It would be helpful as well to have comparisons with existing or established techniques, such as biofeedback or discovery learning, with which to make some comparisons of the Lozanov components. Finally, perhaps the most interesting aspect of our research insofar as I am concerned, has to do with the application of Suggestopedic elements to academic areas, in practical settings, and with age groups for which there is little documented evidence.

Our problems at this point are many, although our enthusiasm remains high. Many of our research settings involve children, adolescents, and adults who are not highly motivated. We struggle with varying the music background in any number of ways due to some difficulties in the use of music which is traditionally a part of Lozanov techniques. We investigate various approaches to relaxation, varying both the type of relaxation taught, the way in which it is taught, and the way in which it is used in the classroom. Teaching relaxation to four- and five-year olds is difficult, but not as difficult as orienting Vietnamese students to suggestive-accelerative learning classes. We continue to use as many of the Suggestopedic elements as possible, even those which Lozanov now indicates are primarily for a "placebo" effect.

Perhaps the elements with which we are most concerned are visual imagery, relaxation, and suggestion. Most of our activities involve suggestion, persuasion, and reeducation in a relaxed and positive learning environment. We deal with double-planeness in a very practical way, believing that the interpersonal communication in the classroom is both conscious and unconscious simultaneously. Teachers, particularly those dealing with young children, must work constantly at convincing children that they are worthwhile and that important learning will result. Much of the outcome of suggestive-accelerative learning must be in terms of self-confidence and increased self-concepts on the part of the

individuals involved. In our practical classroom applications, we believe that one of the major results is that children feel good about themselves and that this is worth all of the effort which we can put into our projects. We like the humanistic approach of suggestive-accelerative learning with its emphasis upon the importance of the individual. Despite the overtones of the Rosenthal or Hawthorne effect involved in the results, and possibility of accelerating learning either through a shortened amount of time for designated class content or the ability to cover more material in the same length of time, its promise is both timely and real. Our interest remains high and we plan additional programs and projects within the next year and hopefully over a longer period of time. Projects in the public schools at several levels will continue as will new experiments using suggestive-accelerative techniques with additional subject areas in community colleges. We expect the Spanish classes under Lorum Stratton to continue with further refinements of Suggestopedic techniques. Our work in early childhood education will receive special emphasis and, perhaps, with funding as a result of research proposals which are now being prepared. If these or other areas which have been briefly mentioned are of interest to you, we will be pleased to share what information we have. Hopefully, next year at the Second SALT Conference, and in the years ahead, we will share more positive and more extensive results emerging from the work of interested SALT teachers, counselors, and researchers in Texas.

Current Brain Research and Human Potential for Learning

Marilyn Ferguson
Editor-publisher, *Brain-Mind Bulletin*,
Los Angeles

Abstract. The author surveyed pertinent information on split brain, bi-hemispheric brain functions, brain/mind reserves, hypnosis, values in the classroom, methods of language teaching to right and left-dominant students. She proceeded to weave these findings into a coherent framework. The hidden observer phenomenon is also reviewed in the context of hypnosis research. She concluded her presentation with a quick survey of innovative educational practices in early childhood education.

A ten-year-old child in Uganda wrote this little poem called "My Brain":

I have a little brain
tucked safely in my head
and another little brain
which is in the air instead.
This follows me and plays with me
and talks to me in bed.
The other one confuses me —
the one that's in my head.

It's interesting how old and universal the idea of two minds is. Kim, in Rudyard Kipling's novel, thanks the gods for giving him his left-hand mind and his right-hand mind. Sri Aurobindo described the two types of minds, that of the right hand and that of the left. Brain hemisphere specialization research has turned out to be a key that may bring together biology and edification, to everyone's benefit. The research on the duality of mind — left and right brain hemispheres — seems to have accomplished a minor miracle. For one thing, it's offering research support for those teachers who intuitively were doing the right thing but did not feel support.

At a recent conference at the University of California-Berkeley on "Educating Both Halves of the Brain" Merle Wittrock, the chairman of faculty of the UCLA Graduate School of Education, related the brain research to the classroom. He was speaking to around 800 teachers, and about 250 had been turned away for lack of space. Although the scientific speakers had not really lit the fire under those teachers, they really responded to an educator's applying the findings to classroom situations and to education directly.

The next speaker, Paul Brandwein of the University of Pittsburgh and a vice-president of Harcourt Brace, talked about putting the humanities into the elementary agenda.

Wittrock announced that behaviorism is dead — and was cheered. Brandwein got a standing ovation for his moving presentation on values in the classroom.

The great shift that started five years ago in medicine is just beginning in education. Those who believe in innovative methods, in humanistic goals, in exploring human potential (whether in healing or learning) — they're having their day. And the research is backing it up. That's what's especially exciting.

The researchers warned against the risk, however, that the brain-hemisphere specialization findings will be oversimplified and cause more problems than they solve. Joseph Bogen, the eminent surgeon whose work has been vital to the research, said, "I can see it now — classes for the right-brained and classes for the left-brained." He emphasized the role of integrated cognitive processes.

Someone I spoke to at the conference remarked that he had already applied for state funding to devise a test to determine who is right-brained, who left-brained for educational screening.

The split-brain discoveries evolved this way. In certain desperate cases, less than two dozen to date, epileptic individuals have undergone surgery in which the corpus callosum — the bridge that connects their left and right cortical hemispheres — is removed. This operation relieves their seizures, and they appear to be quite normal after their operations. They can swim, ride a bike, tie shoes.

But they have two apparently autonomous centers of consciousness, one in each hemisphere. If the left hand feels an object behind a screen — a ring of car keys, for example, — the patient can't identify it verbally. But the left hand can feel the shape of a three-dimensional number and signal what it is by raising the correct number of fingers — but the patient can't say the number and claims not to know.

In most individuals, speech resides primarily in the left brain hemisphere, which is in touch with what happens to the right hand only. Literally, in the split-brain patient, the left hand does not know what the right is doing. The left brain is verbal, perceives detail, analyzes, calculates. The right brain is more musical, artistic, intuitive, hypnotizable, sexual. It can't talk, but it can sing occasionally — and swear. The singing arises perhaps because of its role in music, the swearing might be related to its emotionality.

In terms of specifics that have been teased out of research recently, they have found that the right brain is better at recognizing or identifying the unexpected or novel stimulus. If, during a sequence of slides, unexpected information is thrown in, the right brain sees better what flashes by. And personality types that seem to have a right-brain bias tend to be innovative, imaginative.

At UCLA someone studied two different methods of teaching Spanish in current use at the university. One was formal, one experiential. It was learned that right-brain dominant students preferred the experiential and did better in that method, whereas left-brain dominant types preferred the structured method.

We know there are two cognitive styles and that most activities call on the specialties of both hemispheres. Even reading is not solely, as was first thought, a left-brain activity. Poetry, for example is right-brain language in terms of music, feeling, imagery. Reading in general requires a gestalt perception of words, once we're past the sounding-out stage, and the gestalt requires right-brain processes.

Suggestology may draw more on right-brain processes than left in terms of its approach. It also seems to involve an altered state of consciousness. Altered-states research is especially important to understand in this light. When hypnosis investigation began to flourish hundreds of years ago, it became obvious that people can sometimes learn and remember an extraordinary amount with ease when in a state other than ordinary consciousness.

In terms of the brain, the key would seem to be the limbic region. The brain is basically divided into three sections, the reptilian, limbic, and cerebral cortex. The primitive reptilian brain is basically responsible for breathing, maintaining basic consciousness, perhaps computing movement information. The limbic is the "emotional brain" or "mammalian" brain, which evolved into greater complexity in human beings than is seen in animals, even while the cerebral cortex was also enlarging.

It appears that altered states of consciousness cede a certain amount of control to the limbic brain, a region which seems to mastermind many vital processes. Memory, emotionality (pleasure, rage, sexual feelings), autonomic balance — all seem to be affected by the limbic brain. Without a hippocampus, one of the limbic structures, we can't remember anything that happened earlier than 15 minutes ago. Stimulation of the limbic region produces ecstasy, rage, *deja vu*, trains of vivid memory — depending on where the stimulus is placed.

When stilled, the thought processes of the cerebral cortex — what the Indian sages call the "monkey mind" — seem to enable the limbic brain to "do its thing." In order to eliminate the chattering, distracting thoughts, there is a focus in most techniques to alter consciousness.

Other human-potential research relevant to Suggestology is the realm of infant perception and infant "knowing." It's now known that babies have 20-20 vision, whereas it used to be thought (until very recently) that they didn't reach that acuity until they were six years old or older. Infants discriminate between colors. A tiny baby who observes a pendulum that swings and is obscured by a screen will look to the other side, wisely expecting it to appear there on its arc. A two-day-old baby reacts to something that appears to be on a collision course toward him or her. Babies can discriminate very subtle consonant sounds. They move their bodies as they hear adult speech, their physical movement ceasing with the conclusion of the speech, even if it has been only one word.

Other extraordinary findings ... Ernest Hilgard, a hypnosis researcher at Stanford, has demonstrated that there is a "hidden observer" in each of us, an apparently intelligent core personality.

Claims for Suggestology or Suggestopedia may sound preposterous, but they are within the realm of the possible and even the probable in terms of research findings on the capabilities of the human brain.

Rick Heber, a psychologist at the University of Wisconsin, demonstrated that children of borderline feeble-minded ghetto mothers (IQs 70 or under) could be stimulated from infancy and achieve gifted or near-gifted IQs by age four, a mean 128 and 132, depending on the test, while the control children scored 80 IQ at the same age. Robert Rosenthal, in his well-known Pygmalion experiment, showed that teacher expectations caused children to gain significantly on IQ tests. The upper limits of our human capability are all but out of sight, and our expectations are usually so low!

Suggestology and related techniques offer an exciting, promising technology for exploring those upper limits.

Aspects of the Lozanov Method

Ray Benitez-Bordon
University of Iowa

Abstract. In a morning session Mr. Bordon outlined Lozanov's concepts of authority and infantilization, discussing different types of authority in a suggestopedic context. He also explained the components of authority in terms of participants in a class taught by a SALT trained teacher, e.g., respect, admiration, person perception of public and inferred behaviors, charisma and teacher abilities. How to operationalize authority was discussed in this context. Also included was the flip side of authority — infantilization. He described the atmosphere in which infantilization occurs and gave pointers on how to recognize childlike susceptible receptivity.

In an afternoon session, Mr. Bordon described the pseudo-passive concert phase and the process of passive, non-active concentration of the students. From the teacher's viewpoint, he described the interventions involved in getting students ready to accept information passively: rhythm of presentation, breathing, voice intonation and presentation of material, and instructions for students to focus internally so as to let the music float into them.

In a final session, Mr. Bordon gave a 3½ hour Spanish class in SALT style for the conference participants. He led them through the various stages, Review and Preview, Active and Passive, and Practice. About 200 words and phrases were covered during the class.

Due to technical difficulties, his transcribed speech is not available.

Sociodrama as a SALT Technique

Jonathan Edwards
Heartland AEA-11, Ankeny, Iowa

Abstract. According to Lozanov, suggestopedic material *must* be emotionally relevant, pleasant and of practical value to the students. The frequent use of sociodrama, as formulated by Moreno, can help accomplish this when used in the practice (3rd) phase and occasionally in the presentation (1st) phase of the suggestopedic cycle. The objective of sociodrama is to examine a group or social problem through the use of an unrehearsed skit. Students are asked to discuss the material and suggest a related, mild conflict situation *of concern to them*. Volunteers briefly plan the setting then act out the situation (1 to 15 minutes). Students can analyze the action, examine other possible solutions and plan to implement the ideas. Sociodrama techniques which help induce mind states favorable for creativity as well as retention include soliloquy, various double techniques, roll reversal and the magic net (for shy or younger students). Experience strongly suggests that a teacher learn the techniques and direct 5 to 10 sociodramas before evaluating its effectiveness.

Note — this speech is given as an abstract only due to the widespread availability of sociodrama techniques in other sources.

The effects of the Lozanov method for teaching word meaning to fifth and sixth graders.

Dean F. Held
University of Wisconsin at Superior.

Abstract. Dr. Held (1976) presented what were then preliminary results from his dissertation research at Iowa State University. Since then he has published the results in condensed form in an earlier issue of this journal. Nevertheless, a short summary follows to give him credit for his part in the conference. This study used a factorial design with two between subjects independent variables of mind calming and early pleasant learning recall. Stratified random assignment was used to place 64 fifth and sixth graders into the four experimental treatment cells. Twelve randomly assigned rare English words were taught in each of two training sessions for a total of 24 words. Students were tested with the same flash cards used during training, once immediately after training, and secondly nine days later. The treatment main effects were significant only once, in delayed recall. Mind calming and early pleasant learning recall when used alone were superior to their combination or not being used (control). These transient results are hard to understand, as they should have interacted cumulatively according to theory and the experience of other researchers. Refer to his earlier words for more details.

References:

Held, D. F. Suggestive-accelerative learning and teaching: An experiment with elements of an altered states approach in reading. *Journal of Suggestive-Accelerative Learning and Teaching*, 1976, 1(2), 131-136.

Held, D. F. The effects of the Lozanov method for teaching word meaning to fifth and sixth graders. Unpublished doctoral dissertation, Iowa State University, 1976, 132 pp.

Observations of Suggestopedic Classes in Bulgaria

Cecelia Pollack
Lehman College, Bronx, New York

Abstract. Dr. Pollack presented her experiences in Bulgaria observing Lozanov's classes and discussions she had with educators there. She also discussed the potential applications of Suggestology to learning disabilities. The afternoon was concluded with a presentation of the theoretical background from which Suggestology and Suggestopedia arose. "Anywhere from Pavlov's second signal system and its functions in information processing to the theory of the development of complex functional systems in the brain promulgated by Vygotsky and elaborated by Luria."

Only an abstract is printed here of her speech, as much of it has already appeared in this journal, *JSALT*, 1976, 1(2), 95-99, Educational experiment: Therapeutic pedagogy.